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# DOCTOR WHO

MAGAZINE™

WINTER  
SPECIAL

## THE DEFINITIVE GUIDE TO THE TIME LORDS OF GALLIFREY

FULL ARCHIVES ON  
*THE INVASION  
OF TIME*  
and  
*THE  
ULTIMATE FOE*

**CREATING THE TIME LORDS:**  
Writers Terrance Dicks  
and Johnny Byrne  
interviewed!



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**Y**ou have in your hands the 1992 Doctor Who Magazine Winter Special – or *Everything you ever wanted to know about Time Lords, Gallifrey, the Doctor, the evil Gallifreyans and just about all there is to know – but were afraid to ask!* Finding this a bit difficult to fit on the front cover, we opted for *The Definitive Guide to the Time Lords of Gallifrey*.

Hopefully, you'll enjoy reading Andrew Pixley's exhaustive essay on the Gallifreyans, aided and abetted by Marcus Hearn's brief biographies of the various less-than-pleasant Time Lord enemies the Doctor has encountered. To add to that, there are two fact-filled archives – the 1978 adventure *The Invasion of Time*, and the most recent in-depth exploration of the Time Lords – 1986's *The Ultimate Foe*, the final installment of the mammoth season-spanning *The Trial of a Time Lord*.

In addition to all this, Warwick Gray has written a new comic strip adventure with the Seventh Doctor and his current companion, Bernice Summerfield, exploring an incident in Gallifrey's past. This has been drawn by the ever-popular John Ridgway, whose work can frequently be seen in our regular four-weekly title *Doctor Who Magazine*.

Marcus Hearn talks to some of the writers involved in creating the Time Lord mythos, including Terrance Dicks, Anthony Read and Johnny Byrne.

To round-off this Special, we present a double-page spread featuring the Sixth Doctor and The Inquisitor from *The Trial of a Time Lord* alongside one quote from each Doctor displaying their thoughts on the Time Lord society and, co-incidentally, echoing each successive Doctor's disenchantment with his own people!



Our pull-out giant poster is by top *Doctor Who* artist Alister Pearson and the full page picture opposite, showing *The Invaders of Time*, is by Paul Vyse.

We hope you enjoy this excursion into the mythology of one of *Doctor Who*'s most interesting and diverse aspects, and also take this opportunity to wish you all a Merry Christmas and prosperous New Year.

Gary.



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# EVERYTHING YOU WANTED TO KNOW ABOUT GALLIFREY...

**W**hen *Doctor Who* began, there were no Time Lords, no Gallifrey and no Rassilon. There was simply the Doctor and Susan, wanderers from another dimension in their fantastic ship, the TARDIS. And for the first six seasons, this was generally how it remained.

The original writer's guide for the series gave a brief background to the Doctor and Susan, explaining that they had escaped from the Fiftieth century because life was becoming unpleasant, and they were searching for somewhere to settle. It was also specified that the TARDIS was a product of the year 5733 AD, and that the authorities of the Fiftieth century (or, more accurately, the Fifty-Eighth) had deemed that travelling forward from this date was unlawful. One theory arrived at by actors William Hartnell and Carole Ann Ford at the time was that the Doctor and Susan had fled their home world when it was invaded, and had been

searching for help for many years.

When it came to the Pilot Episode, Susan stated that she was born in the Forty-Ninth century, and also claimed to have made up the name TARDIS from the initials of Time And Relative Dimension In Space (although in later years this was amended to 'Dimensions') – indicating that the ship was a unique vehicle. In the transmitted version, however, no date for the travellers' origins was given, with Susan merely explaining that she was born in another time and on another world. At this point, the Doctor also appears to be hopeful that one day they will be able to return to their own civilisation.

More hints were made in the early stories. The Doctor claimed to be a pioneer of his own race in *The Daleks: The Rescue*, and later, in *The Chase: Flight Through Eternity*, the Doctor's comments about the Time Path Indicator in his ship could be interpreted as a claim that he built the TARDIS. *The*

*Sensorites: A Desperate Venture* had Susan describing her home planet to the First Elder as "... quite like Earth. But at night, the sky is a burnt orange, and the leaves on the trees are bright silver."

The Doctor and Susan were also shown to have superior mental powers compared to normal humans, such as their telepathic abilities in *The Sensorites*, and the Doctor's ability to outwit the Morok mind-reading chair in *The Space Museum: The Dimensions of Time*. He was able to break hypnotic conditioning, with the aid of his ornate ring, in *The War Machines* Episode 2, whilst the talent of mimicry that he and others of his race would often use arose in *The Celestial ToyMaker: The Final Test*, allowing him to complete the Trilogic Game. In *The Chase: The Executioners*, the Doctor claimed also to have a homing instinct for the TARDIS, which could again have been part of his alien make-up, and was able to sense evil, such as the presence



of the Daleks or WOTAN's influence.

## FRIEND OR FOE?

The first time another of the Doctor's *still* nameless people appeared on the scene was in *The Time Meddler*, when another renegade time traveller (who had left home about fifty years after the Doctor) was located in Northumbria 1066AD, trying to tamper with history – a hobby of his! Known as the Monk, he also had a TARDIS, later revealed to be a Mark IV, and therefore revealing that the Doctor's time/space vessel was *not* as unique as previously suggested. The Monk also appeared in three episodes of *The Daleks' Master Plan*, although no further light was shed on the origins he shared with the Doctor.

An important new aspect of the Doctor's physiology was added in *The Tenth Planet*, throughout which the Doctor seemed to get weaker and frailer. With his body 'wearing out', he collapsed to the TARDIS floor in Episode 4. His companions, Polly and Ben, then watched in amazement as his features and clothes changed in a blaze of white light. As this regenerated Doctor launched himself into *The Power of the Daleks*, it was explained that the TARDIS itself had helped its owner through the process. And whilst the companions were suspicious of this eccentric little man, it appeared that one of the reactivated Daleks on Vulcan lost no time at all in recognising the Doctor as an enemy of its race. This ability of the Doctor's was of course merely a way to continue *Doctor Who* when it was mutually agreed between William Hartnell and the production team that it was best for the actor to depart the show and so allowing the younger Patrick Troughton to take over the star billing. Indeed some publicity material at the time made out that the Doctor was merely becoming young again, shedding hundreds of years by means of rejuvenation (although it is now generally accepted that an actual regeneration into a new incarnation took place).

During the Doctor's next clash with his arch enemies, in *The Evil of the Daleks*, he once again sensed their part in the theft of the TARDIS during Episode 1; whilst in Episode 7, the fact that he was not from Earth (and also not human) made him immune from the Dalek Factor conditioning archway. In Episode 3, the Daleks refuse to let the Doctor undergo Jamie's tests, saying that his travels in time and space have made him "more than human".

The life span of the Doctor's people was indicated to be substantially longer than a human's when he told Victoria in *The Tomb of the Cybermen* Episode 1 that he was four hundred and fifty years old. Later in *The Mind Robber* Episode 4, the Master of the Land of Fiction referred to him as ageless, and existing outside time and space. As with his former incarnation, this Doctor continued to exhibit amazing talents, dealing with Vana's hypnosis in *The Krotons* and able to take on the Master Brain computer at various points throughout *The Mind Robber*. He could also project thought patterns onto his ship's scanner screen in *The Wheel in Space*. It was a similar mental determination which made him immune to the sound waves of the Aliens' truth machine in *The War Games*.

## NEW BEGINNINGS

It was this final story with Patrick Troughton as the Doctor that saw the first in a series of major revelations about the time traveller, and also a huge change in the format of *Doctor Who* as a series. The Doctor found himself up against another of his own race, a power-thirsty individual who had assumed the rôle of the War Chief in a massive war game operation mounted by a race known only as the Aliens. As soon as reports of possible time travellers infiltrating the training exercise reached the Aliens, the intrigued War Chief recognised the



**The First Doctor (William Hartnell) - an exile in space and time when we first encountered him in *An Unearthly Child*. Photo © BBC Video**

regenerated Doctor. Their common race, that of the Time Lords, were named for the first time in *The War Games* Episode Six. Spoken of in awe, they were apparently the only race to have the secret of space/time travel (although the Daleks had

seemed to achieve this in the past) – a gift that the War Chief had reproduced in part for the Aliens via the SIDRAT travel machines.

A confrontation between the Doctor and the War Chief in Episode Eight revealed that both had once

**The Second Doctor (Patrick Troughton) demands a thought channel, enabling him to show his fellow Time Lords the evils he has fought, including the Yeti, in *The War Games*. Photo © BBC Video**





been Time Lords, but had left their race for different reasons and that the Doctor had stolen his TARDIS. By Episode Nine, the Doctor reluctantly called upon his own people for help, with the War Chief commenting that neither of them would be shown *any* mercy. Using his mental powers, the Doctor placed his thoughts inside a box assembled by telekinesis, which then vanished – and was now en route for the Time Lords. With his location in time and space revealed, the renegade Doctor found his access to the TARDIS impeded by a forcefield, and a rushing wind sound heralded the arrival of the Time Lords upon the planet.

Events climaxed in *The War Games* Episode Ten, a watershed episode for *Doctor Who* which was recorded in Television Centre studio TC8 on 12th June, 1969. The Doctor explained to his companions, Jamie and Zoe, that the Time Lords were immensely civilised; able to control their own environment; able to live forever barring accidents and had the secret of space/time travel. The fact that these powers were used *only* to observe so bored the Doctor that he ran away. With the Time Lords breaking down the TARDIS' defence mechanisms, the Doctor had no option but to obey the booming voice in his own ship and return to his own world to stand trial.

The Time Lord planet was a bleak affair. TARDISES were seen in their natural form as dark boxes with central door sections that slid outwards, similar to the limited-life SIDRATS the Aliens had used. Three nameless male Time Lords, dressed in simple black and white tunics, presided over a dark courtroom, whilst two overalled technicians worked on the TARDIS. These Time Lords had mental powers which could control lighting and erect forcefields at will. Their punishment for the Aliens was to place a forcefield around their world, and to dematerialise their leader, the War Lord, and his guards – it was to be as if they never existed!

While the Time Lords did not appear to possess a sense of humour, they had a sense of justice and a desire not to endanger the innocent. The Doctor still stood trial for breaking their most important law about the non-interference in the affairs of other planets. Using a thought channel, the Doctor defended his actions – and his plea meant that his punishment was merely exile to Twentieth century Earth, a vulnerable world, and an enforced regeneration (although the Doctor claimed he had a right to choose what he looked like).

The colour era of *Doctor Who* began with the Doctor, now in the form of Jon Pertwee, arriving on Earth, and with the secret of operating the TARDIS blocked from his mind. During an interment at the Ashbridge Cottage Hospital, Dr Henderson found out some differences between human and Time Lord biology. The Doctor's body temperature was about sixty degrees, he had ten pulses a minute, and x-rays of his chest revealed that he had two hearts. In Part Two, the Doctor showed that he was able to put himself in a coma to recover from a gunshot wound.

In Episode 6 of *Doctor Who* and the Silurians (and later again in *The Mind of Evil* Episode One), the Doctor suggested that he was now thousands of years in age – as opposed to the four hundred and fifty stated in *The Tomb of the Cybermen*. He also claimed that he could withstand more G-force than humans in *The Ambassadors of Death* Episode 5.

## ENTER: THE MASTER

A lone Time Lord appeared in Episode One of *Terror of the Autons* (originally entitled *The Spray of Death* and recorded in TC8 on 9th and 10th October, and TC6 on 23rd and 24th October 1970). Clad in a businessman's suit and hovering in mid-air, the nameless Time Lord – apparently an emissary of the High Council – arrived alongside a gantry at the Beacon Hill Radio Telescope to warn the Doctor

# BORUSA



Photo © BBC

"You're too single minded. You're as transparent as old fashioned glass."  
The Doctor

On Borusa's first appearance in *The Deadly Assassin*, he was leader of the successful Prydonian Chapter of Time Lords. Although he was seen to be snappy and bad tempered with those he considered foolish, he also advocated calm and rational reflection in the chaotic events surrounding the President's assassination. The first hint of corruption in his character could be seen in his attempts to cover up the disloyalty of Chancellor Goth. In encouraging a political white wash of Goth's association with the Master, he claims "If heroes don't exist, it is necessary to invent them. Good for public morale." He later asks the Doctor to assist in amending the official biography of the Master, suggesting that it "doesn't have to be *entirely* accurate."

In *The Invasion of Time* he seems dismayed at the Doctor's apparent arrogance on his return to Gallifrey. However, he soon suspects that the Doctor's behaviour conceals an important purpose. "What exactly are you playing at?" He asks him. "You could *never* deceive me when you were my student at the Academy. You haven't changed and neither have I."

However, Borusa *was* changing with each regeneration. On becoming President, his thirst for power and control increased. The Borusa seen in *Arc of Infinity* was a more manipulative figure, willing to kill even the Doctor as a sacrificial pawn.

Borusa's game had taken on more sinister implications in *The Five Doctors*. The Doctor's joke about dereliction of duty on Gallifrey being rife was no longer funny. Borusa was now criminally psychotic and had used his unique link with the Matrix to discover a way to become immortal. "You underestimate my ambition," he told a disbelieving Doctor. "I shall become President Eternal and rule forever!" The rational, reflective Borusa of old was gone. In claiming his prize, Borusa stumbled into a trap designed to eliminate all such unworthy rulers of Gallifrey. Borusa now endures his immortality, paralysed in stone.



Photo © BBC Video



about the danger posed to him by an old enemy of his: the Master. The Time Lord also commented that the trip to Earth for him had spanned twenty-nine thousand light years.

The Master was a new Time Lord enemy created by series producer Barry Letts and script-editor Terrance Dicks, with Dicks coming up with the characters name. Cast as the Master was Roger Caser Marius Bernard de Delgado Torres Castillo Roberto, a cockney born of French and Spanish parents who acted under the name of Roger Delgado, and was an old friend of Letts.

The Master was able to almost totally dominate the human will, hypnotising Lew Russell, Rex Farrel and Jo Grant in the serial, although he failed with the more stubborn and steadfast John Farrel. This, and the trademark of shrinking his victims with a strange weapon, evolved during discussions with Robert Holmes, writer of the serial. The Master's other great talent was for disguise - donning a rubber mask to infiltrate UNIT HQ in the form of a telephone mechanic (played by Norman Stanley).

The Master returned in *The Mind of Evil* (formerly *The Pandora Machine*), a story which showed that both Time Lords and humans were susceptible to the alien mind parasite - although both the Doctor and the Master managed to survive. As a result of the mental assault on the Doctor at the end of Episode Three, one of his hearts stopped beating and it was left to the Master to revive him.

Since the Time Lords had blocked the Doctor's knowledge of dematerialization theory from his mind, he found it necessary to enlist the help of the Master in *The Claws of Axos* Episode Four to leave Earth. The Doctor appeared to seek vengeance against the High Council of the Time Lords, but this was part of a ruse to force Axos into a time loop. The Doctor then discovered that although his TARDIS had been made to operate temporarily, the Time Lords had programmed it always to return to Earth. The Master's TARDIS was seen in the form of a white box with a door set into it, possibly the true form for his version.

A brief glimpse of the Time Lord's home world was seen at the very start of *Colony in Space* Episode One. Another trio of nameless Time Lords, clad in drab brown and beige robes and tabbards, debated the theft of a report on the Doomsday Weapon by the Master. The set was a small chamber with a large blue CSO screen, onto which was shown a black-and-white publicity photograph of the Doctor, with the Time Lord's name in hieroglyphics beneath this. These scenes with the High Council were recorded on 5th March 1971.

*Colony in Space* saw the High Council sending the Doctor on a mission, and since they were controlling the TARDIS, director Michael Briant opted to have the TARDIS appear and disappear instantaneously, instead of fading in and out of existence as usual. This technique was *not* repeated with the two subsequent missions that the Time Lords would send the TARDIS on: the entry of Peladon into the Galactic Federation in *The Curse of Peladon* and the independence of Solos in *The Mutants* (although these went against their policy of non-intervention stated in *The War Games*). In the case of *The Mutants* (formerly *Independence*), the Doctor was given vital documents in a despatch box which would only open for one special person - the Solonian, Ky.

Episode Two of *The Dæmons* indicated that the Doctor was able to survive freezing temperatures which were fatal to humans, caused by the opening of the barrow at Devil's End. This adventure saw the capture of the Master by UNIT, and when visiting his adversary in prison during *The Sea Devils* Episode One, the Doctor commented that he and the Master had been at school together. This was confirmed in *The Time Monster* Episode Three as the Doctor recalled how they used to disrupt each



Photo © BBC Video

# THE MASTER

"You see Doctor, you're my intellectual equal - almost. I have so few worthy opponents."

*The Master*

The Doctor's most irrepressible adversary once admitted "I am many things." His guises have seen striking differences in behaviour if not always countenance. Early appearances in *Terror of the Autons* and *The Time Monster* provided clues about his previous relationship to the Doctor. It was made clear from the outset that the two already had a grudging respect for each other. An expert in deception, the Master became, amongst others, Colonel Masters in *Terror of the Autons*, Professor Keller in *The Mind of Evil* and the Reverend Magister in *The Dæmons*. Throughout his encounters with the Third Doctor, the ensuing conflicts almost took on the air of an irresponsible game. While the Doctor secretly enjoyed the mental sparring, he always had to be on hand to minimise the damage the Master caused, and occasionally rescue him from his dubious allies.

The Master encountered by the Fourth Doctor was a more desperate character. Decrepit beyond recognition, he had transcended the natural life span for a Time Lord and was little more than an animated corpse.

A new lease of life was gained by literally stealing the body of an alien. However the 'new' Master was more Machiavellian and altogether more unbalanced after the traumas of artificially prolonging his life. Despite admitting that "a cosmos without the Doctor scarcely bears thinking about," the conflicts with the Fifth, Sixth and Seventh Doctors had less of the gallantry of old. The Master's increasingly tenuous grip on his sanity caused apparently irrational decisions; his bizarre disguise in *Time Flight* for instance and his dangerous errors of judgement affecting his physical nature in *Planet of Fire* and *Survival*. However, despite his continual frustrations, he is blessed with the Doctor's knack of living to fight another day . . .



Photo © BBC





The Time Lords, desperate for help, transgress their own laws to bring together *The Three Doctors*. Photo © BBC Video

◀ other's time experiments.

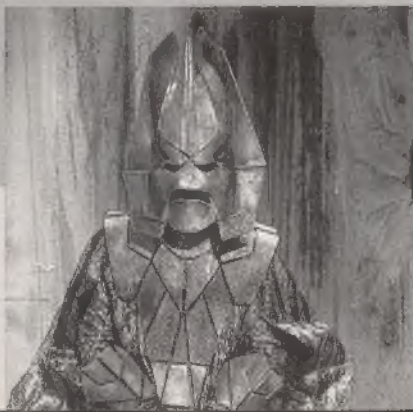
Some new information regarding Time Lord abilities were revealed in *The Time Monster*. Episode One showed that the Doctor was not only capable of premonitions concerning impending danger, but in this case had a nightmare involving the Master and the crystal of Kronos. Later, whilst driving in Bessie, the Doctor showed Jo how his reactions were ten times faster than those of a human. In Episode Two, neither the Doctor nor the Master were affected by the TOMTIT time field, and the Master showed that he could perfectly imitate other people's voices – in this case, that of the Brigadier (for which Delgado mimes to Courtney's dialogue). Episodes Four and Five confirmed that TARDISes were telepathically able to communicate with both each other and their owners, as Jo heard the Doctor's thoughts whilst he was lost in the vortex.

Episode Six of *The Time Monster* was also the first time that a specific mentor from the Doctor's past was mentioned. The Doctor told Jo how he used to live in a house halfway up a mountain and that he learnt the secret of life from an old, silent hermit who lived near the mountain's peak.

## FREEDOM

*The Three Doctors* (originally called *The Black Hole*) was the first major Time Lord story, and showed again the still nameless homeworld as well as explaining something of their origins. Thousands of years earlier, a solar engineer called Omega had detonated a star, a dangerous mission which then

**Omega (Stephen Thorne) believes he has been betrayed by his "brother Time Lords" in *The Three Doctors*. Photo © BBC Video**



allowed his people to achieve time travel and become Time Lords. His race believed him sacrificed in the resulting supernova, but in fact he had been blasted through a black hole into an anti-matter universe where he had survived by force of will. Feeling abandoned (although some Time Lords such as the Doctor had always revered him), the now insane Omega attempted to wreak vengeance on the Time Lords and the rest of the universe. However, his time on the anti-matter world meant that his physical form had deteriorated and he existed by his vast mental powers alone – a fact that angered him and made him more determined to leave his anti-matter universe with the Doctor's unwilling help.

The Extreme Emergency switch in the TARDIS (last used to save the Doctor from the time vortex in *The Time Monster*) was used in Part One to send a distress call to the Time Lords. The Time Lords inhabited a multi-level and colourful control room, a far cry from the spartan and spacious setting of *The War Games*. Clad in black and white uniforms, the senior Time Lords of the High Council also wore blue cloaks, and reference was made that their race was pledged to protect lesser species. The



the first studio block, over 27th and 28th November, 1972 in TC1. All the sequences involving Omega and his castle were restricted to the second recording block over 11th and 12th December, 1972.

As a result of his successful defeat of Omega, the Time Lords removed the blocks on the Doctor's memory and he once again became a traveller in time and space.

Episode Three of *Carnival of Monsters* showed that the Doctor had probably been an embarrassment to the Time Lords prior to his wanderings, as he explained that he made a nuisance of himself regarding the issue of Miniscopes. Eventually the High Council had agreed to ban such devices, another example of their interference in galactic affairs – something they originally put the Doctor on trial for!

In *Frontier in Space* Episode Six, the Doctor used the telepathic circuits of the TARDIS to send a message to the Time Lords, asking to be directed after the Daleks to where their invasion force was massing. Shortly afterwards, in *Planet of the Daleks* Episode One, he collapsed into a coma due to a gunshot wound, and reduced his body temperature to aid his recovery. It was also confirmed that, like humans, the Doctor needed suitable quantities of air to survive when sealed in the TARDIS. *The Green Death* Episode Five also showed that the Doctor's mental powers could counteract BOSS' attempted 'therapy' session.

*The Time Warrior* Part Two was a landmark as the Time Lord's home planet was finally given a name: Gallifrey (although Robert Holmes' original storyline refers to it as Galfrey). Between the serial's recording in May/June 1973 and its transmission in December 1973/January 1974, this fact slipped out in the pages of the comic *TV Action*. In Issue 126 (dated 14th July 1973), Barry Letts confirmed this name to a reader who asked about the Doctor's origins on the publication's letters page. The Sontarans had also heard of the Time Lords (at a time when Earth was in its middle ages), and claimed that Gallifrey would not stand up to their determined assault.

The next few stories reiterated more of the Doctor's Time Lord powers: his ability to move through the time fields generated by Whitaker's Time Scoop in *Invasion of the Dinosaurs*, the mental powers to resist a mind assault in *Death to the Daleks* Part Four, and the ability to go into death-like sensory withdrawal when caught in Eckersley's alarm system during *The Monster of Peladon* Part Six. Also in *Planet of the Spiders* Part Four, the Doctor was able to withstand a power blast from the 'Eight Legs' by use of a special machine from the TARDIS, whereas humans normally perished.

*Planet of the Spiders* was Jon Pertwee's final story



Sarah (Elisabeth Sladen) looks on in horror as Kanpo Rimpoche (George Corns) collapses before regenerating in *Planet of the Spiders*. Photo © BBC Video

as the Doctor, and also saw the appearance of the Time Lord who was the mentor referred to in *The Time Monster*. First appearing in Part Five, Kanpo Rimpoche passed himself off as a Tibetan monk, and head of a meditation centre in Berkshire. Kanpo had once been a Time Lord and had left that society since he disliked its discipline. He explains that he regenerated and came to Earth, and also that another Lama at the centre, Cho-je was merely a projection of his future self. Kanpo was caught by a blast of energy and regenerated into Cho-je. He then appeared from thin air in this form in the UNIT laboratory to accelerate the Doctor's regeneration after the cells of his body had been devastated with radiation from the cave of the Great One.

## A NEW BODY

The newly regenerated Doctor, now played by Tom Baker, was able to display an inhuman burst of speed when typing a note to Sarah in Part Two of his first story, *Robot*, a talent which also prevented World War III at the story's climax.

The Time Lords were able to intercept transmat beams in *Genesis of the Daleks* Part One, having transcended such simple devices "when the universe was less than half its present size". A single black clad Time Lord appeared and disappeared on the barren battleground of Skaro to speak to the Doctor. Shot in a quarry early in January 1975, the scene had been envisaged in Terry Nation's script as being set in a beautiful garden, although director David Maloney decided to make it look more akin to the famous sequence with a monk from the film *The Seventh Seal*.

The Time Lords were again using the Doctor on a 'mission', this time to tamper with the development of the Daleks as they had been able to ➤

President – denoted by a chain about his neck – seemed to exercise control of the Time Lords, although he referred to his Chancellor as "Your Excellency". The Time Lords were able to view events around the universe on a screen with ease, and also project images from points in the Doctor's time stream. With the Time Lords' vital cosmic energy being drained away and the time travel facility threatened, the President took the drastic step of breaking the First Law of Time by sending the Doctor help in the form of his former selves. As the Second Doctor materialised in the TARDIS, the TARDIS materialisation sound was heard (as had happened when the Time Lord emissary had arrived in *Terror of the Autons*). The Doctors were shown to link minds for the rapid transfer of information by closing their eyes and making 'contact'. The First Doctor was seen travelling in a small tetrahedral Transportation Unit which became trapped in a time eddy, and so he could only advise via a scanner screen.

Filming of the First Doctor's transportation unit was done at Ealing Studios, whilst a quarry appeared as Omega's anti-matter world, and these scenes filmed around the second week of November 1972. All the Time Lord scenes were recorded in

The Three Doctors prepare to join and battle Omega. Photo © BBC Video









predict a future of total Dalek domination. A Time Ring, a copper bracelet, was handed to the Doctor to take him and his companions through time and space to rejoin the TARDIS once their mission was accomplished. After its use, the Time Ring vanished of its own accord in *Revenge of the Cybermen* Part One.

The Doctor's hypnotic and trance capabilities were used once again in *Terror of the Zygons* Part Two when he made both himself and Sarah survive without air in a decompression chamber until rescue was at hand. The Time Lord also survived a half-power dynacronic blast in Part Four of the same story when tampering with the Zygon ship's systems, which the Zygons wrongly regarded as being fatal.

Continuity was again established regarding the Doctor's erratic ageing in *Pyramids of Mars* Part One, where he said he was around seven hundred and fifty years old (and specified seven hundred and forty-nine in both *The Brain of Morbius* and *The Seeds of Doom*). Conversations between Sutekh the Destroyer and the Doctor in Part Four revealed that Gallifrey was in the constellation of Kasterborous, and had the binary co-ordinates from Galactic Zero Centre of Ten-Zero-Eleven-Zero-Zero by Zero-Two. Sutekh, who had been imprisoned for seven thousand years by 1911, recognised this as the world of the Time Lords. The Doctor also revealed for the first time that he had a respiratory bypass system to avoid strangulation by one of Sutekh's servicer robots.

*The Brain of Morbius* was a detailed Time Lord-based story. The Doctor suspected once again that his people had guided the TARDIS to the planet Karn, which was in the same area of the galaxy as Gallifrey, and hence also 'the Five Planets'. Karn was the home of the Sisterhood, a race of female mystics who shared their Elixir of Life with the Time Lords. The Elixir, a liquid formed from the condensation process of a "sacred" flame on a rock face, was used by the Time Lords at times of regenerative crisis and not to make them immortal (contradicting *The War Games*), whereas the Sisterhood appeared to live forever. Unlike other races, the Time Lords could close their minds to the mental attacks of the Sisterhood (and indeed hide their presence as Morbius did), yet the Doctor's mind was able to sense the presence of Morbius at the home of Doctor Menhendi Solon. Morbius had at one time dominated the High Council of the Time Lords and his desire to rule and gain power led him to promise his fanatical followers the use of the Elixir, leading his army to attack Karn. The Time Lords protected the Sisterhood, and after Morbius had been defeated he was executed in a dispersal chamber on Karn. Morbius' brain had already been removed from the body by Solon, a member of the Cult of Morbius, and kept alive whilst a new body was built. As the flame of life died the Sisterhood feared that the Time Lords would steal their last drops, and so started to destroy all those who passed their world. At the climax of the story, the Doctor took on Morbius (a Time Lord of the First Rank) in a game of mind wrestling, a Time Lord sport but this time played to the death.

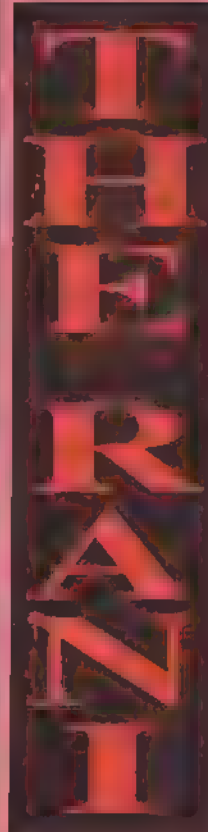
The script for *The Brain of Morbius* was rewritten extensively by Robert Holmes from Terrance Dicks' original submission, hence the use of the pen-name, Robin Bland. The major changes were that originally the script was an exercise in robotics and aesthetics, with Morbius robot servant creating the grotesque new body for him.

## SPEAKING IN TONGUES

The abilities of companions to understand foreign and alien languages was explained in *The Masque of Mandragora* Part Three, when the hypnotised Sarah asked the Doctor how she was able to communicate fluently with Italians. The Doctor said



Photo © BBC



"Am I supposed to abandon my research because of the side effects on inferior species?"  
The Rani

The Rani was the only villainous female Time Lord encountered by the Doctor. In *The Mark of the Rani*, she successfully integrated herself into a small mining community at the time of the Industrial Revolution. Extracting a neurotransmitter from the brains of the miners she then implanted it into her increasingly agitated workforce on her adopted homeworld, Miasmia Goria and the miners' resulting Luddite behaviour was of no concern to her. Her scheme was interrupted by the Master who offered her an alliance and a plan to manipulate the greatest minds of the day: "Harness their genius and this planet could become the platform for the most devastating power in the universe." Thanks to the intervention of the Doctor their plans came to nothing and their relationship rapidly deteriorated.

However, the idea wasn't forgotten, and the Rani next applied her neurochemistry skills on the planet Lakertya. In *Time and the Rani*, she used eleven of the greatest geniuses ever known to create a vast brain which would help her transform the whole planet into a giant time manipulator. "A cerebral mass, capable of dominating and controlling time anywhere in the cosmos." However, her recruitment of the twelfth genius, a newly regenerated Doctor, threw a spanner into the works.

The Master and the Doctor both hold the Rani's abilities in the highest regard, and her skills are amply illustrated by her pioneering invention of remote control units for TARDISEs. While she is perhaps less theatrical and verbose than the Master, she shares his rather obscure sense of humour; while on Gallifrey she genetically engineered mice into monsters which took a chunk out of the Lord President and ate his cat! Her sinister land mines turned people into trees, or captured them in flying bubbles, prolonging their pain before eventual death.

"The Rani is a genius," noted the Doctor. "Shame I can't stand her."



Photo © BBC





The President (Llewellyn Rees) seconds before his assassination in *The Deadly Assassin*.  
Photo © BBC Video

◀ this was a Time Lord gift which he shared with those who travelled with him.

At the end of *The Hand of Fear*, the Doctor received an apparently telepathic call to return to Gallifrey, and told Sarah that she could not visit his home world (although this seems likely to have been a white lie for her benefit in the light of later stories). Earlier in the story, the Doctor had shown that he could withstand the high temperatures of a coolant duct during Part Two. Eldrad had heard of the Time Lords one hundred and fifty million years earlier, before his obliteration, and the Doctor refused to take him back in time as this would contravene the First Law of Time - distortion of history due to the crossing of a personal time line - i.e. Eldred's Bob Baker and Dave Martin also inserted a joke into the script for Part One where a hospital intern believed Gallifrey to be in Ireland.

The Doctor's arrival on his now-named planet in *The Deadly Assassin* was to establish a great deal of what is now accepted as Gallifreyan history and culture. The Time Lords were no longer immortal, and were restricted to only twelve regenerations before death. The Master returned in this story (after an enforced absence caused by the death of Roger Delgado) and was now in his thirteenth and final incarnation, and decaying rapidly. The Doctor materialised the TARDIS in the cloistered area of the Capitol, Sector 7, at the foot of the fifty-three storey communications tower. The TARDIS, defined now as the only remaining Type 40 TT capsule operating out of the three hundred and five originally registered, was transducted instantaneously to the Capitol Museum. In theory, the

TARDIS could not leave again until the transduction barriers over the Capitol were lowered.

The Time Lords congregated for ceremonial occasions in a vast chamber known as the Panopticon. They were now defined as belonging to different chapters: the devious and successful Prydonians (dressed in scarlet and orange), the Archans (with green robes), and the Patrekes (in heliotrope garb) amongst others. The President wore a golden sash known as the Sash of Rassilon and carried an ebony rod called the Great Key. His attendant at ceremonial occasions was Gold Usher, with robes befitting his name.

Security in the Capitol was handled by the red-and-white clad Chancellery Guards, squads of which were led by Commanders who in turn reported to the Castellan, whose name in this case was Spandrell. Armament came in the form of a staser pistol or staser rifle, the latter which the Doctor used to try and shoot the President's assassin. Commander Hured and his men also used tracer devices to hunt the Doctor, and torture machines with fifteen intensity levels for interrogation. The President was now firmly established as the leader of the Time Lords, with his immediate junior being the Chancellor, a Time Lord called Goth. The Chapters were led by Cardinals, of which Cardinal Borusa, a leading public figure, had been a lecturer at Prydon Academy where the Doctor and Public Register Video Commentator Runcible had both studied.

Castellan Spandrell's investigations into the Doctor took him to examine the Doctor's data extract (or DE) - each of which is colour coded

according to Chapter) which was held by Coordinator Engin at an archival office. Spandrell also made reference to the Celestial Intervention Agency (CIA) in Part One, considering that the Doctor could be an agent used for their work after his Mafseance Tribunal dated 308906. Other asides about the Time Lords included the fact that a previous President, Pandak the Thurd, had reigned for nine hundred years, that Runcible was able to recognise the Doctor despite his having regenerated several times and Spandrell complained about vandalism of the Capitol by people called Shobogans.

The Doctor's punishment, when accused of assassination, was to be vapourised, but by swiftly invoking Article Seventeen of the Constitution, he was able to buy himself a guarantee of liberty for forty-eight hours. Article Seventeen itself related to a Time Lord offering themselves for the office of Presidency. The Doctor had written a message to warn of the impending murder, using an alphabet which resembled Greek, and had signed the letter using the Prydonian Seal, a circular motif designed by Roger Murray-Leach and previously used for the Vogan culture in the serial *Revenge of the Cybermen*.

The Archive tower also housed one of the terminals for the APC Net (Amplified Panoptic Computations Network) the repository of brain scans from departed Time Lords, the intelligence of which could be used to predict future developments (as possibly with the idea of Dalek rule in *Genesis of the Daleks*). The Master's knowledge of exotic circuitry had allowed him to intercept the prediction of the assassination and beam it into the Doctor's mind as a premonition. The Doctor entered the dreamscape of the Matrix to battle the Master's cohort, Chancellor Goth, and survived the conflict because of his reserves of artron energy.

Part Four revealed the existence of Rassilon, looked upon as the founder of Time Lord society and that the President had access to relics from the Old Time: the golden Sash of Rassilon, and the Key. The Doctor heard a transgram of *The Book of the Old Time* which told how Rassilon, an engineer and architect, travelled into a Black Hole where he

The magnificent Panopticon set designed by Barbara Gosnold, used in *The Invasion of Time*.





found a source of power that became known as the Eye of Harmony. This was the nucleus of the Black Hole, stabilised and placed beneath the Panopticon floor. The Key could unleash its powers, but the wearer of the Sash would be saved from being sucked into a parallel universe. The relics were kept in the Panopticon, beneath which was also the vault where the Time Lord dead were laid to rest.

Robert Holmes' storyline (which had a working title of *The Dangerous Assassin*) was a political thriller inspired by the film and novel *The Manchurian Candidate*. The designs of Roger Murray-Leach and James Acheson established a new look for both Gauntrel and the Time Lords that has influenced all subsequent adventures. Filming for the dreamscape of the Matrix took place from July 26th to 30th 1976 at Betchworth Quarry in Surrey, the Royal Alexander and Albert School near Merstham and at Redhill Aerodrome. Studio recording took place in TC3 from August 15th to 17th and TC8 for September 1st and 2nd, with inserts also taped on September 7th.

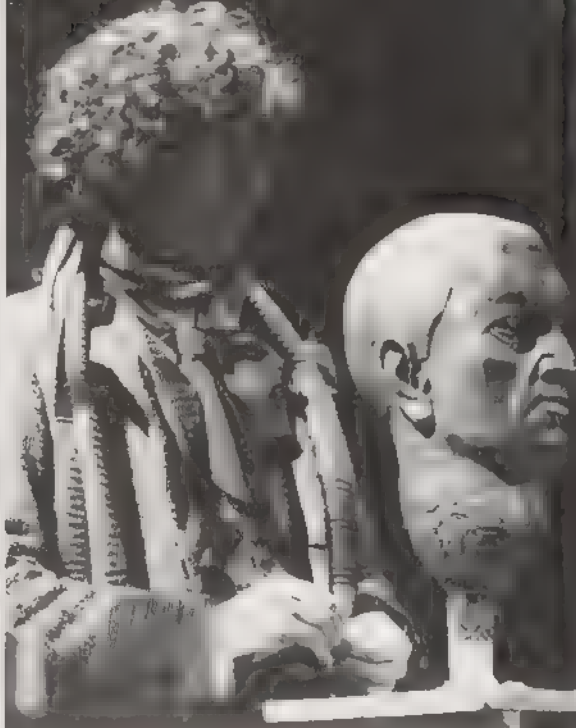
## ANCIENT FOES

*The Face of Evil* Parts Three and Four showed that the mental capacity of a Time Lord was sufficient for the Doctor to have performed a Sidelan memory transfer on the Mordee Expedition ship's computer some time during his fourth incarnation, but had neglected to erase his own personality print which left Xoanon (as it renamed itself) an insane schizophrenic machine. In *The Robots of Death* Part One, the Doctor told Leela that the dimensionally transcendental nature of his ship was due to trans-dimensional engineering, a key Time Lord discovery.

In relation to the shape-changing Rutan, the Doctor comments that organic restructuring is elementary physiology to Time Lords during *Horror of Fang Rock* Part Four. More about Time Lord biology is revealed during the time that the clones of the Doctor and Leela are inside the Doctor's infected body during *The Invisible Enemy* Part Three. The Time Lord brain has a superganglion, and also a reflex link with which - before his exile - he could tune himself into the Time Lord intelligentsia of a thousand superbrains. The story also repeated Bob Baker and Dave Martin's gag about Gallifrey being in Ireland as Leela talked to a receptionist in Part Two.

In *Image of the Fendahl* Part Two, the Doctor recognised a Fendahl as a creature from his own mythology, apparently destroyed with the Fifth Planet some twelve million years earlier. In Part Three he discovered that the data records in the TARDIS held no information about the Fifth Planet, since the Time Lords had enclosed it with a Time Loop to erase any memory of it - again probably covering up their own tamperings to protect themselves. In *The Sun Makers* Part Three, the Usuran computer Zero-Zero-Five knew of the Time Lords ("oligarchic rulers of the planet Gallifrey"), as being classified Grade Three in a market survey due to their low potential for commercial development.

The main reason for the Time Lords' non-intervention policy was revealed in Part One of *Underworld* when the TARDIS materialised on board the R1C, a patrol vessel from Minyos. When the Time Lords were new to space exploration, they had arrived in Minyos to be treated like Gods. The Minyans rapidly became an advanced civilisation, rejected the Time Lords and then destroyed their home world with their new technology - a hundred thousand years before the TARDIS materialised aboard the R1C. The Minyans had the power to rejuvenate themselves with machinery (a process they called regeneration) and the crew had each done so a thousand times. Some were still hostile to the Time Lords and recognised the TARDIS materialisation sound as one of the "time



# MORBIUS

"The Time Lords are spineless parasites. Morbius offered them greatness once but he was betrayed and rejected. They'll pay for that mistake... these pacifist degenerates will be the first to feel the power of his revenge."

Mehendri Solon.

In *The Brain of Morbius*, it is revealed that Morbius once led the High Council of the Time Lords and "dreamed the greatest dreams in history." Unfortunately, these dreams involved rallying an army of millions on Karn, a planet near Gallifrey. Karn was the home of the Sisterhood, powerful guardians of the Elixir of Life and Immortality. Spurred on by the promise of the Elixir, Morbius's army reduced a once prosperous civilisation to a desolate wasteland. The Time Lords, concerned about Morbius's growing power and fearful of losing their own access to the Elixir, captured Morbius and executed him. Maren, High Priestess of the Sisterhood: "I saw his execution. I saw his body placed in the dispersal chamber. Nothing of Morbius, not the smallest atom, still exists."

However Maren hadn't counted on the machinations of one of Morbius's fanatical followers, Earth neurosurgeon Mehendri Solon. Prior to the execution, Solon removed the brain of his leader and preserved it in his castle on Karn, awaiting the arrival of a suitable body. It never came. In his desperation, he assembled suitable limbs from various alien species until he only required a head to complete the macabre hybrid.

The Doctor, an understandably reluctant donor, attempted to stop Solon's attempts to resurrect his leader using an unreliable artificial brain casing. After unwisely trusting Solon to detach Morbius's brain so it could be returned to the Time Lords, the Doctor challenged Morbius to a mind wrestling contest.

Morbius' ultimate end came at the hands of the Sisterhood, who employed more primitive methods. However, perhaps it would be unwise to write off the man the Doctor called "one of the most despicable, criminally-minded wretches that ever lived." Morbius's self-sustaining will was comparable to that of the Master and Omega. A fall from a cliff may not have meant death, but merely another set-back.









ships of the Gods"

The sequel to *The Deadly Assassin* was *The Invasion of Time* (dealt with in more detail on page 23). It was stated clearly now that not all Gallifreyans were Time Lords; for instance Space Traffic Controller Rodan was only a seventh grade and not a Time Lord. Other noteworthy facts in the serial include the APC Net was revealed only to be a small part of the Matrix; different levels of security alert were amber and green, Gallifreyan TARDISes were identifiable by their molecular pattern; the Capitol transduction controls are on level three-zero and work in conjunction with a quantum forcefield; Gallifreyans in the Capitol used food pills and that the President's access to the Matrix was by means of a circlet, which could reject him. Another fact revealed was that the only penalty for unauthorised use of a TARDIS was death.

## ROMANADVORATRELUNDAR (or FRED!)

The following season required a new companion for the Doctor, and the production team decided to partner him with a Time Lady. In creating Romanadvoratrelundar (or Romana for short) Graham Williams had the image of the aloof yet compassionate Grace Kelly in mind, along with the desire to have an 'ice maiden' companion who lacked the Doctor's experience of the universe. Cast in the part was twenty-eight year-old Mary Tamm.

With *The Ribos Operation* Part One, the Doctor's age was established as seven hundred and fifty-nine (although the Doctor claimed only seven hundred and fifty-six), whilst Romana was nearly one hundred and forty. The Doctor's moaning about the President of the Supreme Council, whom he says he should have thrown in with the Sontarans, implies that a character from *The Invasion of Time* took his place (probably Chancellor Borusa). At the Academy, the Doctor scraped through his exams with fifty-one per cent at a second try, whilst Romana got a triple first.

*The Ribos Operation* also introduced the concepts of the Black and White Guardians and the Key to Time. However, Graham Williams' original intention when creating the format in November 1976 (as part of his application for the post of producer) indicates that the Guardians were part of a higher authority outside Time Lord society, of which only the President of the High Council would be made aware on his accession. In *The Stones of Blood* Part One, it is revealed that the White Guardian sent Romana on the mission with the Doctor, but posing as the President.

Douglas Adams' original storyline for *The Pirate Planet* concerned the Time Lords mining a planet for its ore, and installing a huge machine inside a statue to absorb the aggression from the restless natives. A Time Lord sent to disconnect the machine once the mining was over got trapped in the works, and absorbed all the aggression. Feeling abandoned, he rebuilt the planet as a huge mining machine, and aimed to wreak vengeance on the Time Lords by teleporting it around Gallifrey. This was changed to remove the Time Lord element of the storyline. The original script indicated that Romana was not yet a Time Lady and had a couple of qualifying exams still to take.

In the finished version of *The Pirate Planet*, the Doctor used his telepathic abilities to communicate with the Mentiads, and Romana revealed in Part One that he had been piloting his TARDIS for five hundred and twenty-three years. Romana also referred to two courses at the Academy as 'Veteran and Vintage Vehicles' (like the Type 40 TT Capsule) and 'The Lifecycle of the Gallifreyan Flutterwing'.

Deleted from *The Stones of Blood* Part One was a celebration in the TARDIS for the Doctor's seven hundred and fifty-first birthday (and the show's Fifteenth Anniversary). This was never made since

producer Graham Williams found it too self-congratulatory, as well as posing the question of where baby Time Lords come from. At the start of the subsequent story, *The Androids of Tara*, the Doctor claims a fishing holiday by referring Romana to Rules Governing Time Lords, Section Ninety-Three, Paragraph Two, which says that after a journey of four hundred years and twelve parsecs he is allowed a fifty year rest. Time Lords are also found to have different alpha waves to the native Tarans. In *The Power of Kroll*, the Doctor displays the ability to sing a note high enough to shatter a thick glass window in Part Three, and in Part Four muses that he is nearly seven hundred and sixty.

Another renegade Time Lord made his debut in *The Armageddon Factor* Part Five. This was Drax, a cockney-speaking time traveller who had originally been envisaged by writers Baker and Martin as the eccentric old celt mate in *The Count of Monte Cristo*, with actor Trevor Ray in mind. The rôle went to Barry Jackson, adopting the mannerisms that Drax had picked up whilst in Brixton Prison - caught stealing components to repair his TARDIS. Drax and the Doctor (whom he refers to as 'Thete' and 'Theta Sigma') were on a tech course together "back in '92", four hundred and fifty years earlier. An earlier story, with Drax and the Doctor had been thought up by Baker and Martin. This involved the Doctor going to Drax to get his TARDIS mended (Drax running a garage of old TARDISes which he repairs), and to get the components he needs Drax sets about stealing the crown jewels of England for the vital diamonds. As with *The Hand of Fear*, the Doctor survives extreme heat - in this case whilst rescuing K9 from a blast furnace (although he attributes this to studying firewalkers in Bali).

## REGENERATION

*Destiny of the Daleks* Episode One included a regeneration sequence for Romana written by Douglas Adams. This spoofed the Doctor's selection of his new costume when he regenerates, by having his companion casually select her new appearance - settling on Princess Astra of Atnos, a character from *The Armageddon Factor* (and thus also played by Lalla Ward, Mary Tamm having departed the show). In the following episode, Romana feigned death by stopping both her hearts as she worked in a Dalek save party.

Time-jumps caused by Kerensky's equipment in Paris 1979 could be detected by the Doctor and Romana in *City of Death* Part One, whilst they went

un-noticed by humans. In *The Creature from the Pit* Part One, the Doctor complained that if he had installed his Mark III Emergency Transceiver in the TARDIS, then Gallifrey would just keep calling on him. In Part Three Romana gives the Doctor's age to Organon as seven hundred and fifty, and the Doctor explained that his star sign of Crossed Computers referred to the delivery unit on Gallifrey where he was born.

Although upon his appointment as script editor Douglas Adams had decided that he wanted to give the Time Lords a rest, he found himself crafting a story about them to conclude Season Seventeen. Although *Shada* (Working title: *Sunburst*) was never completed, it would have added a great deal to their mythology. The plot concerned a book entitled *The Worshipful and Ancient Law of Gallifrey*, a tome over which time flowed backwards and which was used by judges in the sentencing of Time Lord criminals to the penal world of Shada. The book itself was written in a coded form of Gallifreyan, a cross between Greek and algebra, and defied analysis by Earth machinery.

The story began with the Doctor and Romana answering a call from Professor Chronotis, a Time Lord in his very last regeneration who had been living in retirement as a Cambridge lecturer for three hundred years, and who was not supposed to have a TARDIS (although he did have an old model saved from a scrap heap). He had borrowed the book from the Panopticon Archives, despite the fact it was one of the Artefacts from the time of Rassilon (having an age of minus twenty thousand years) and thus could have stupendous powers. During Part Two, Chronotis was able to think with his autonomic brain, when assisted by a life support collar, and could manipulate the beating of his hearts into Gallifreyan Morse.

Another book, which began "And in the Great Days of Rassilon, five great principles were laid down," was revealed to be a Gallifreyan Nursery Book which Romana read as a Time Tot (and which the script called *Our Planet's Story*). It also seemed that the Doctor and Romana had taken an oath at the Time Academy induction ceremony: "I swear to protect the Ancient Law of Gallifrey with all my might and main and to the end of my days I will with justice and with honour temper my actions and my thoughts..."

The Type 40 capsule would have been shown to be very similar to a Type 39 in an unmade scene for Part Three. In Part Four the Doctor would have been able to convert Skagra's ship into a form of ▶

The criminal genius Skagra (Christopher Neame) hopes to learn the secrets of *Shada* from Romana (Lalla Ward). Photo © BBC Video





◀ TARDIS, and it was to be shown that the turning of pages of *The Worshipful and Ancient Law of Gallifrey* in a TARDIS time field would automatically transport the ship to Shada. Held in cryogenic suspension at Shada were Time Lord criminals (and possibly those of other races) including Rungar, Sabatrac and Sayavin. Sayavin was a brilliant young hot-headed Time Lord who found how to project his mind into that of others. He was imprisoned centuries earlier, but escaped, and finally revealed himself to be none other than Chronotis (who although killed by the villainous Skagra, had been revived by his time fields becoming tangled in his TARDIS). The Time Lords as a race had been conditioned to forget about Shada.

Romana revealed in *The Leisure Hive* Part Two that by 2290 Gallifrey had long abandoned tachyonics and developed warp matrix engineering. In *Meglos*, the title villain is aware of both the Time Lords and the Doctor in particular, trapping him in a chronic hysteretic loop whilst the TARDIS is en route for Tigella. Both the Doctor and Romana were aware of the loop, and so were able to break free of it. At the end of Part Four, the TARDIS was recalled to Gallifrey, with Romana guessing that the Time Lords wanted her back in *Full Circle* Part One (the Key to Time mission having been completed). However, the TARDIS passed through a Charged Vacuum Emboisement (CVE) and materialised in E-Space on the world of Alzarius. The wilderness of outer Gallifrey appeared on the TARDIS scanner, but only because Alzarius had negative co-ordinates the same as Gallifrey's positive co-ordinates (i.e. 1001100 by 02) and the TARDIS image translator was purely positive.

In *State of Decay* Part Three, the legend of how Rassilon battled the Great Vampire was revealed in The Record of Rassilon from both the Bureau of Ancient Records (where Romana had worked for a while) and on the data cards carried by all Type 40 TARDISes. Rassilon defeated the Vampire Army using Bow-ships, but the King Vampire escaped him. It was this Vampire that had passed through the CVE into E-Space and hidden on the unnamed planet where the TARDIS had landed. The Directive of Rassilon instructed the Doctor to fight the Great Vampire, even at the cost of his own life. In Part Three, the Doctor also told Romana of his old mentor (probably K'anpo) from his days back in the mountains of South Gallifrey, and how he used to tell the young Doctor ghost stories.

In Part Two of the next story *Warriors' Gate*, Romana showed that Gallifreyans have a limited function as 'time sensitives', those species such as the Tharils which could see across the time lines and so navigate ships like Rovik's bulk freighter. The TARDIS was also revealed to have a reverse bias control in Part One which could presumably return the vessel to Gallifrey.

The Master returned in a decaying form in *The Keeper of Traken*, played by Geoffrey Beevers. Still in his twelfth and final regeneration, the Master aimed to gain control of the power base on Traken known as the Source, and to do so acquired the powers of the Keeper of Traken. Capturing the Doctor, he was able to key his TARDIS domain to his persona, biorhythms, and then revealed how he aimed to take over the Doctor's body. When this plan failed, the Master instead used the last vestiges of power to merge into the body of the aged Traken Consul Tremas, rejuvenating the form at the same time. From here, the Master possessed an appearance similar to the Roger Delgado version and was now played by Anthony Ainley who had portrayed Tremas. The Master/Tremas element was worked into Johnny Byrne's original storyline by script-editor Chris Bidmead and producer John Nathan-Turner.

An 'interim state' of the Doctor's fourth regeneration was seen in *Logopolis* in the ghostly white form of the Watcher (possibly a projection of



Commander Maxil (Colin Baker) and the Castellan plot the Doctor's demise in *Arc of Infinity*. Photo © BBC

the Doctor in the same way as Cho-je had been of K'anpo). Again, the Doctor had a feeling of foreboding before his encounter with the Watcher, and during the subsequent battle with the Master to prevent the heat death of the Universe the Doctor nearly perished.

## ZERO ROOMS

The first story for the Doctor's fifth incarnation, *Castrovalva*, showed the Doctor undergoing a severe regenerative trauma. This near failure to stabilise resulted in his mind drifting back to events in his past and severe mental confusion, until he was able to get to the tranquil surroundings of the TARDIS Zero Room – an isolated space cut off from the rest of the universe where his dendrites could heal. When the Zero Room was jettisoned, a similar environment was found by searching for Castrovalva, the dwellings of simplicity. However, the citadel that the travellers found was a block transfer computation trap created by the Master, using Adri's mathematical powers. In both this serial and *The King's Demons*, the Master showed that he was able to use some means other than simple masks of disguising his appearance.

The new Doctor found himself trying to explain about artron energy to Monarch in *Four to Doomsday* Part One, saying that this part of his physiological make-up, which he did not fully understand, could have been affected by an intense magnetic field. The only suggestion that Monarch's Control Database could offer for artron energy was the occult. In Part Four of the serial the Doctor revealed that he could survive the sub-zero temperatures of space for six minutes. The Master was back with his now-named Tissue Compression Eliminator in *Time Flight* (Working title: *Xeriphim*), but the serial revealed little new about Time Lords.

The following adventure, *Arc of Infinity*, was heavily based on Time Lord history and set on Gallifrey. Since this was Season Twenty, producer John Nathan-Turner opted for the return of elements from the Doctor's past in each story, and it was decided that Omega should feature in Johnny Byrne's script (which, under the title *The Time of Neman*, had originally been about time shifts in London). Byrne himself was intrigued by this, and wanted to show a different, softer side to Omega. This time, the legendary engineer was played by both Ian Collier and Peter Davison.

The story concerned Omega's attempts to re-enter the world of matter by temporal bonding with a Time Lord. The Doctor's bio-data extract

(presumably the same as a DE) was transmitted to Omega's TARDIS by Hedin, a member of the High Council, using the presidential code (4544553916592). Omega had also managed to invade the Matrix by stationing part of the Arc of Infinity there. The Time Lords summoned the Doctor back to a Security Compound on Gallifrey using the recall control. Although capital punishment had long since been abandoned on Gallifrey, to save the universe of matter it was decided to issue a warrant of termination on the Doctor. The Doctor was sentenced to vapourisation, although Omega saved him from this fate for his own reasons.

The Chancellery Guard's weapons were now defined as impulse stasers. The High Council now consisted of Lord President Borusa (who had regenerated again), Chancellor Thalia, Cardina Zorac, Councillor Hedin and a nameless Castellan. The corridors of the Capitol were shown to have relaxation areas for Time Lords to congregate presumably for social reasons.

The costumes were generally new, based as closely as possible on those seen in *The Deadly Assassin* and *The Invasion of Time*. Continuity was also maintained with sound effects, many of which hailed from *The Deadly Assassin*. The serial was recorded over 17th and 18th May and 31st May to 2nd June 1982, with sequences set in Amsterdam shot (featuring Omega) from 3rd to 7th May.

A piece of equipment that can help a Time Lord through regenerative trauma is a metamorphic symbiosis regenerator, and it was revealed in Part Three of *Mawdryn Undead* that Mawdryn and seven other scientists of his race had stolen such a machine in attempt to gain the regenerative powers of the Time Lords. The experiment had gone wrong, and now what they craved in their eternally maturing state was the release of death – something the Doctor could have given them at the expense of his future regenerations. The serial also saw the return of the Black Guardian in three consecutive tales where he tried to have his revenge on the Doctor. In *The King's Demons* (Working title: *A Knight's Tale*) both the Doctor and the Master showed that their Time Lord mental powers could give them control of the shape-changing robot Kamelion, with the Doctor marginally gaining the upper hand in a climactic mind battle.

## THE FIVE DOCTORS

The Laws of Time were bent slightly in the Twentieth Anniversary story *The Five Doctors*, when the Second Doctor visited the retiring



Brigadier, shortly before being kidnapped - like his other incarnations - and taken out of time. The Fifth Doctor felt his past lives vanishing, and indeed started to vanish himself from the TARDIS control room. Four of the first five incarnations of the Doctor found themselves being captured by a time scoop - a forbidden device - and deposited on a barren area of Gallifrey known as the Death Zone although at times reference is made to returning to Gallifrey from the Zone to get to the Capitol. The Fourth Doctor (seen in filmed material originally made for *Shada*) became trapped in a time eddy with Romana.

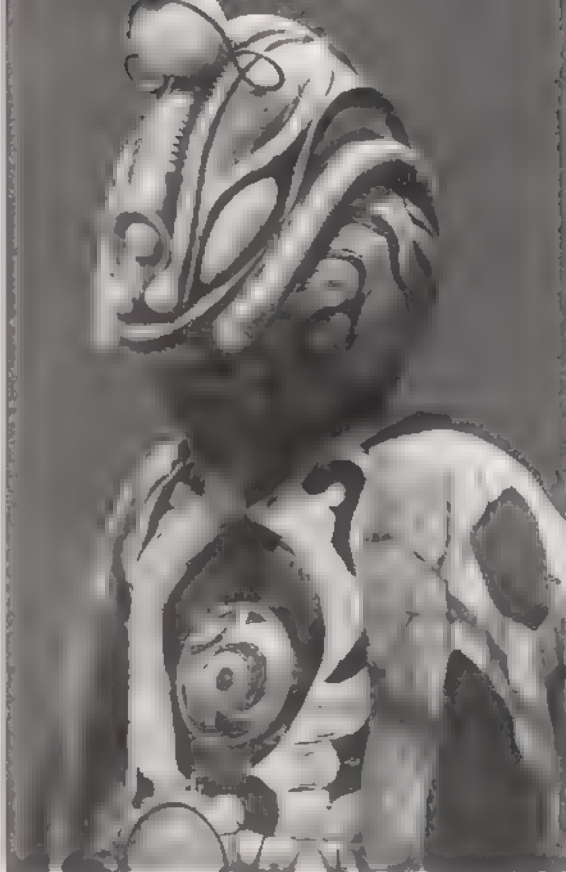
Also imprisoned within the forcefield of the Death Zone were several of the Doctor's companions, plus some Cybermen, a Dalek, a Raston Warrior Robot and a Yeti, the latter two apparently being left over the Dark Days - the time before Rassilon, when the Doctor's ancestors abused their tremendous powers. Once in the Death Zone, the TARDIS instruments registered that it was nowhere and at no time. At the midst of the mystery appeared to be the Dark Tower, a tall imposing black edifice inside which Rassilon was supposed to lie in eternal sleep. It was Rassilon who stopped the barbarity of the Games when kidnapped aliens (except Daleks and Cybermen) were set to fight each other - although the quest to actually reach the Tower and discover its secret was referred to as the Game of Rassilon. The Doctor said that Rassilon's powers were never fully understood, and some legends cameled him to be evil and cruel, trapped eternally in the Tomb of Rassilon by his rebelling fellow Time Lords. The Tomb, in which the forcefield generators were housed, had three means of access: from the roof, via a door at ground level using an entry coder and through subterranean caves. These were referred to in a Gallifreyan nursery rhyme, "Who unto Rassilon's Tower would go, Must choose - Above, Between, Below." Phantoms could be conjured up from people's memories inside the Tower, whilst the main entrance led onto a patterned floor of one hundred red or white squares, the safe path across which was dependent upon the mathematical value for pi-3 14159265.

Inside the Tomb of Rassilon (the large set of which was enhanced by a matte painted roof), a riddle was written in Old High Gallifreyan, an ancient language which the Doctor was able to decipher: "To lose is to win, and he who wins shall lose." These writings, generally based on Greek symbols, were lifted in part from Time Lord documents printed in the 1972 Piccolo edition of *The Making of Doctor Who*, a book given to designer Malcolm Thornton by John Nathan-Turner.

On this occasion, the Time Lord Inner Council appeared to consist of just three Time Lords: a Castellan, Chancellor and Lord President. Paul Jerricho returned as the Castellan from *Arc of Infinity*, but Elspet Gray was unavailable to return as Thaba. Instead the character was rewritten as Chancellor Flavia played by Dina Sheridan. Borusa had again regenerated, now played by Philip Latham. It was revealed that at times of emergency, a unanimous vote by the Inner Council could overrule the President.

With two of the Council already having gone missing in the Death Zone, and a high energy drain on the Eye of Harmony, the Inner Council summoned the Master and offered him a full and free pardon, plus a new life-cycle. To prove his good intentions to the Doctor, the Master was given the Seal of the High Council before being sent into the Zone - which is where the Time Lords had found the 'time traces' of the Doctor to converge.

The Time Lords were seen to use a power boosted, open-ended transmat beam between the Conference Room in the Capitol and the Death Zone, or to the standard transmat terminus in the Dark Tower - despite the fact that they considered



"A hero? I should have been a god!"

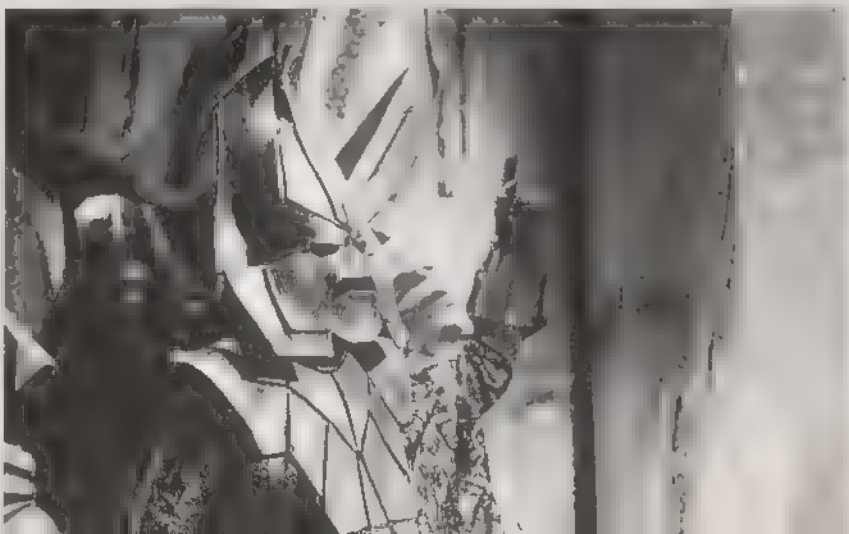
Ω  
M  
E  
G  
A

Omega

Omega was the stellar engineer who paid a horrific price for a monumental discovery. Using the stellar manipulator he gave his name to, his legacy was the source of power that enabled the Time Lords to harness time travel technology. After being "sacrificed to that supernova" his sheer force of will kept him alive in tormented isolation in a universe of anti-matter. His loneliness, combined with the belief that the Time Lords had callously abandoned him, twisted his mind. The being encountered by *The Three Doctors* believed himself to be god-like. Bereft of any physical form, Omega's will sought to return to the universe of matter, leaving the Second and Third Doctors to maintain his anti-matter universe while he effected the journey. The pitiful renegade was believed destroyed when the matter in the Second Doctor's recorder eliminated the anti-matter empire.

However, a will that can transcend thousands of years and tailor a universe of its own making is difficult to kill. It was simply a matter of time before Omega found another way into the universe of matter. Having learnt his lesson after constructing his own bridge, he used the *Arc of Infinity*'s stream of quantum magnetism to stabilise himself, and contact a collaborator on Gallifrey. The Fifth Doctor's body print was selected as his new form. Omega's physically unstable body, and mentally unstable will, enjoyed a few desperate minutes of life in the matter universe before its ultimate annihilation.

If anything can be learnt from Omega's story, it is that the Time Lords acted almost without compassion throughout. They abandoned one of their greatest scientific benefactors, risked the Doctor's lives to destroy him and were all too quick to execute the Doctor when they feared his body would form another bridge for Omega. While the renegade was undeniably criminally unbalanced, his condition was perhaps unsurprising in light of his fellow Time Lords' behaviour.





such forms of transport as ancient in *Genesis of the Daleks*. The Time Scoop was a spinning black trapezoid which swooped down from the sky upon its victim, and carrying them off to the Death Zone (and was achieved as a video effect). It was operated from the Game Room, a dark chamber secreted behind the Conference Room, and discovered by Lord Borusa. It could be opened by playing a set sequence of notes on the Harp of Rassilon - the correct tune being shown in a nearby painting of Rassilon with the instrument.

The Castellan was framed by Borusa, the true villain of the piece, who planted copies of the forbidden Black Scrolls of Rassilon from the Dark Time in his chambers. Whilst being taken to the Mind Probe for interrogation, the Castellan reportedly tried to escape and was shot. Lord Borusa had discovered the Black Scrolls, the Game Room and the Coronet of Rassilon (a jewel encrusted head band), and now sought to play the Game of Rassilon to win the secret of eternal bodily regeneration, and so become President Eternal. Borusa's mental powers were amplified through the Coronet and could dominate the will of others, although the combined power of four incarnations of the Doctor were sufficient to overcome him. (In early storylines, it was the Master playing the Game of Rassilon, not Borusa, but script editor Eric Saward felt that this was too obvious.)

Rassilon's form lay motionless on an altar. By taking the Ring of Rassilon from the body and placing it on his finger, Borusa achieved the immortality he desired - in the form of a fourth stone Time Lord figure, trapped on the side of the altar. Rassilon's features appeared, hovering over the altar to address the Doctors, his companions and Borusa. When events had been concluded, Chancellor Flavia informed the Doctor that the FuJ Council had exercised more emergency powers to make the Doctor the new President. The Doctor did not decline the offer, but once again slipped away to evade his responsibilities.

In terms of continuity, Susan recognised the Dark Tower as being part of the Death Zone on Gallifrey - strengthening her status as a Time Lady. The Third Doctor recognised the rejuvenated Master, but the First did not, although the Master confirmed that he and the Doctor were at the Academy together. The bulk of the Time Lord costumes came from *Arr of Infinity*, with Flavia the only one to wear the ceremonial collar - in fact the silver one of Borusa's from the earlier story.

The scenes set in the Death Zone were shot at several locations. The wasteland scenes were filmed from 7th to 9th March, 1983 at Carreg Y Foel Gron, off the B4407, near Ffestiniog, whilst the caves and quarry of Manod Quarry, Cwt Y B. gall Ffestiniog were used on various days from 9th to 14th March. The stretch of roadway was at Cwna Bychan, near Llanbedr, Gwynedd and was shot on 15th March, 1983. Filming at Ealing Studios included the scenes of the roof of the Dark Tower on 18th March. Video recording took place in TC6 over three days: 29th March for the Tower corridors and the Dalek corridors; 30th March for the three linked Capitol sets (fountain area, conference room and game room) and 31st March for the main tomb sets (with the tomb redressed for the patterned floor test).

## ASSASSINS

The ultimate aim of the Daleks in *Resurrection of the Daleks* was to assassinate the High Council of Time Lords on Gallifrey, using duplicates of the Doctor, Tegan and Turlough to achieve this. The Master returned again in *Planet of Fire*, using equipment to exert a long range control over Kamelion. Now he needed the robot to get him to a supply of numismaton gas on the planet Sarn, the restorative properties of which could help him to regain his full



The Rani (Kate O'Mara) prepares to experiment on the Doctor (Colin Baker) whilst an anguished Peri (Nicola Bryant) looks on in *Mark of the Rani*. Photo © BBC

size after an experiment with his Tissue Compression Eliminator had backfired.

The reason for the Fifth Doctor wearing a stick of celery in his armpit was revealed in *The Caves of Androzani* Part One. It was a warning indicator for the presence of certain gases in the praxis range which the time traveller was vulnerable to. After again undergoing the metamorphosis of regeneration, the reborn Doctor overcame the traumas of being unregenerate in *The Tunn Dilemma* Part Two, and on Titan III encountered his old friend and mentor Azmael, a Time Lord whom he knew as being the Master of Jaconda. Azmael, who was going under the guise of Professor Edgeworth, had lost his place of power on Jaconda to the mind-bending powers of Mestor, leader of the Gastropods. Azmael's knowledge of time travel had led Mestor to set in motion a plan to spread his eggs through the universe, but in a last gamble, the Doctor watched as Mestor was goaded to dominate Azmael's old form. Mestor's body was destroyed and his spirit was then exorcised by Azmael attempting a thirteenth regeneration moments

before his death.

In the concluding episode of *Attack of the Cybermen*, it appeared to the Doctor that he was being used by the Time Lords to stop the Cybermen's plan to break the web of time by saving their home world of Mondas in 1986. *The Mark of the Rani* (originally *Enter the Rani*) saw a new Time Lord foe for the Doctor, the Rani (named after a Hindu word for queen); created by Pip and Jane Baker and played by Kate O'Mara. The Rani, like the Master, was an exile from Time Lord society, ever since she had created some monsters out of mice in one of her chemistry experiments (the monsters then ate the Lord President's cat and part of the Lord President). The Rani settled as the ruler of Miasmia Goria, but needed chemicals that promoted sleep from human brains to instil in her own chemically altered aliens. She claimed that the damp atmosphere of Nineteenth Century England affected her lungs, and so needed special capsules - although this is likely to have been a lie to allow her access to her bracelet of gadgets (especially since this never affected the Doctor or the Master).

The Two Doctors (Patrick Troughton and Colin Baker) meet in Spain. Photo © BBC





In Part Two of the serial, both the Doctor and the Master were amazed that the Rani had developed a means of operating her TARDIS by remote control. The vessel seemed to be a later, grander mode, than the Doctor's, but could still be opened by his ship's key.

*The Two Doctors* was the first story to directly contradict various elements of established continuity, showing the Doctor in his second incarnation, acting as an 'unofficial agent' on a mission for the Time Lords. His companion, Jamie, also knew about the Time Lords who had placed a Stattenheim remote control in his TARDIS. The Doctor's task was to ensure that a research programme into time travel run by Professor's Kartz and Reimer on the Third Zone Space Station Camera was halted – the resultant time disturbances had concerned the Time Lords. It was also revealed that Time Lords could fully time travel due to their symbiotic nuclei, the Rassilon Imprunature. The Sixth Doctor was also able to experience the psychic trauma of his earlier incarnation being apparently put to death, as well as contact him telepathically across space (between Camera and the Spanish Hacienda on Earth).

Had the originally planned stories for Season Twenty-Three ever been made, Philip Martin's script *Mission to Magnus* would have introduced a new Time Lord character called Anzor. The son of a former council leader, Anzor would bring back unpleasant memories for the Doctor since he had been the school bully at the class of the Fourth Millennium. Anzor had use of a Gallifreyan High Council TARDIS, which incorporated a mechanism to attract other TARDISes to it. On official business, Anzor was discussing an application from Rana Zandusia of Magnus to incorporate time technology into a defense weapon. Also abandoned around the same time was a storyline from Pip and Jane Baker entitled *Gallifrey*.

*The Trial of a Time Lord* was the overall title given to a season of four separate stories, linked by the narrative of having the Doctor once again standing trial. In Part One, the TARDIS was taken out of time and drawn down into a fantastic space station (a model done at Peermis Studios using motion control cameras). Propelled by the mental energy of many Time Lords, the Doctor was drawn into a courtroom to face his prosecutor, the Valeyard, and his judge, the Inquisitor. The session began as a casual enquiry into the Doctor's behaviour ordered by the High Council, with the charges of conduct unbefcoming a Time Lord and transgressing the First Law of Time (which this time seemed to be the policy of non-interference). As evidence to suggest that the Council's judgement on the Doctor at his previous trial had been too lenient, the Valeyard had selected two events from the Doctor's recent history as recorded in the Matrix. Soon however, the Valeyard was to change the purpose of the enquiry into a trial, with the Doctor's present and future lives forfeit.

It was revealed that although the Doctor had been Lord President of Gallifrey since *The Five Doctors*, he had been deposed due to his neglect of his duties. The effect of taking the Doctor out of time gave him mild amnesia. Part Three revealed that evidence for the Matrix had been gathered by bugging the TARDIS, and so collecting data on events which took place when the Doctor (or any other Time Lord) had not been present. This evidence though had several exchanges between Glitz and Dibber 'bleeped', since the High Council felt these were not in the public interest. By Part Four, the Valeyard claimed to have proved that by breaking the cardinal law of the Time Lords, the Doctor's presence had caused loss of human life. The Valeyard was clad in black, whilst the Inquisitor wore a white robe and had a smaller collar attached to her skull cap. The bulk of the Time Lords in the three tier court wore green and orange robes, and a clerk was also present, dressed in purple. The courtroom,

designed by John Anderson, was dominated by a yellow CSO screen at its rear, onto which the evidence was inserted. All the Time Lord material for the first storyline (which had the working titles *Wasteland*, *The Robots of Ravlox* and *The Mysterious Planet*) took place on the final studio day, 12th May, 1986, in TC3. This session was delayed when the set was sent to the wrong studio.

The next four episodes (with working titles *Planet of Sil* and latterly *Mindwarp*) also contained cut-away material to the Time Lord courtroom, all of which was recorded in the studio block which ran from 11th to 13th June, 1986. The Valeyard continued to list accusations against the Doctor including murder of the Raak, endangering Peri, cowardice and causing the deaths of resistance fighters on the planet Thoros Beta. Now the Doctor claimed that the evidence shown by the Matrix had been altered in its emphasis. By Part Eight, it evolved that the Doctor's negligence had seen Peri's mind destroyed, and given the scientist Crozier a way to transfer minds between bodies, altering the future of all lives in the universe. To prevent this, the High Council of Time Lords trapped the warrior King Yrcanos in a time bubble and then released him to attack Crozier's laboratory just as the experiment of transferring the alien Kiv's mind into Peri's was successfully completed.

The next section of *The Trial of a Time Lord* (collectively referred to as *Terror of the Vervoids*) saw the Doctor's defence by showing an event from his own future – again from the Matrix. However, the events on the Hyperion III were distorted according to the Doctor, showing for example the Doctor isolating the spacecraft by smashing up the communications room. The solution to the threat posed to all life on Earth by the Vervoids was a ruthless one: the Doctor had to eliminate all the Vervoids using vionesium. This allowed the Doctor to accuse the Doctor of breaking Article Seven of Gallifreyan Law – genocide. All the courtroom scenes were recorded at the end of the season for the Vervoid narrative, in the studio covering 12th to 14th August, 1986.

The climax of *The Trial of a Time Lord* (known as *The Ultimate Foe*, revealed the truth about the Valeyard and the tampering with the Matrix, as well as stating that the Time Lord civilisation was ten million years old (dealt with in more detail on page 43).

## DARK SECRETS

After his regeneration into his seventh body in *Time and the Rani*, the Doctor revealed that he and the Rani shared the same age: nine hundred and fifty-

The *Silver Nemesis* statue, created from the living metal validium – a material created by Omega and Rassilon. Photo © BBC



The Valeyard (Michael Jayston) an amalgam of the Doctor's darker traits. Photo © BBC

three. From the following season, script editor Andrew Cartmell started to redefine the Doctor's origins, with some mysterious lines about the Doctor being "more than a Time Lord" written by Ben Aaronovitch in early drafts of *Remembrance of the Daleks*. Here, events revolved around gaining control of a remote stellar manipulator developed by Omega (and possibly the Doctor) prior to Omega's unleashing of power that led to time travel and Rassilon's Time Lord society. Known mythically as The Hand of Omega, and by others as The Omega Device, this grey casket of light was voice controlled and offered a variety of bizarre powers.

The Twenty-Fifth Anniversary serial *Silver Nemesis* also concentrated on Omega's work and hinted again at the Doctor's involvement. In this case, a living metal called validium (referred to in draft scripts as makarante) that could generate evil influences had been developed by Omega and Rassilon as a defence mechanism for Gallifrey. A quantity of it found its way to Earth at Windsor in 1638, where the Doctor managed to stop Lady Penfort using it for evil purposes. During a second struggle for control of the metal in 1988, the Doctor's darker side appeared to be at work, actually using the validium which was now formed into a likeness of Lady Penfort. Lady Penfort herself also threatened to reveal the truth about the Doctor in Part Three of the serial, indicating that he originated from the Old Time, also known as the Time of Chaos.

The Doctor's powers started taking an increasingly sinister turn in *Battlefield* when it became clear that he could get people to obey his will via some form of mental suggestion – as demonstrated on Rowan and Warners, and also present in deleted portions of *Silver Nemesis* Part One. In *Survival* whilst once again battling the Master, the Doctor also showed that he had the power to render a human helpless (such as Paterson) by applying a single finger to the person's forehead in Part One. The original script for Part Three was also to include an amount of dialogue about how the Doctor was now far more than just a wandering Time Lord.

The last *Doctor Who* story to be made to date (although not the last to be shown) was *Ghost Light* by Marc Platt, which had begun life in an earlier version entitled *Lungharrow*. This would have been set on Gallifrey, with the Doctor and Ace paying a visit to the Doctor's bizarre ancestral home, and showing encounters with the numerous cousins and other embarrassing members of his family.

Various books, articles, comics and even *Slipback* the radio serial, have built upon the information regarding the Time Lords and Gallifrey that has slowly been unveiled over the first twenty-six seasons of *Doctor Who*, but these extra facets have not been covered above. It should also be noted that some attributes may be specific to the Doctor and his experiences, as opposed to his race in general.

Andrew Pixley



## THE GALLIFREYANS

William Hartnell (*Doctor Who*; A-DD, RRR, 6K), Patrick Troughton (*Doctor Who*; EE-ZZ, RRR, 6K, 6W), Jon Pertwee (*Doctor Who*; AAA ZZZ, 6K), Tom Baker (*Doctor Who*; 4A-5V, 6K), Peter Davison (*The Doctor*; 5V-6R), Richard Hurndall (*The Doctor*; 6K), Colin Baker (*The Doctor*; 6R-7C), Sylvester McCoy (*The Doctor*; 7D-7P), Carole Ann Ford (*Susan Foreman*; A-K, 6K), Roger Delgado (*The Master*; EEE-JJJ, LLL, OOO, QQQ), Mary Tamm (*Romana*; 5A 5F), Lalla Ward (*Romana*; 5J-5S, 6K), Anthony Ainley (*The Master*; 5V-5Z, 6C, 6J-6K, 6Q-6R, 6X, 7C, 7P), Michael Jayston (*The Valeyard*; 7A-7C), Lynda Bellingham (*The Inquisitor*; 7A-7C)

### with

Peter Butterworth (*The Meddling Monk*; S, V), Edward Brayshaw (*War Chief*; ZZ), Bernard Horsfall (*First Time Lord*; ZZ/Chancellor Goth; 4P), Trevor Martin (*Second Time Lord*; ZZ), Clyde Pollitt (*Third Time Lord*; ZZ/Chancellor; RRR), David Garth (*Time Lord*; EEE), Norman Stanley (*Telephone Mechanic/Master*; EEE), Peter Forbes-Robertson (*First Time Lord*; HHH), John Baker (*Second Time Lord*; HHH), Graham Leaman (*Third Time Lord*; HHH/Time Lord; RRR), Roy Purcell (*President of the Council*; RRR), Stephen Thorne (*Omega*; RRR), Kevin Lindsay (*Cho-je*; ZZZ), George Cormack (*K'anpo*; ZZZ), John Franklyn-Robbins (*Time Lord*; 4E) Michael Spice (*Voice of Morbus*; 4K), Llewellyn Rees (*The President*; 4P), Derek Seaton (*Commander Hulred*; 4P), George Pravda (*Castellan Spandrell*; 4P), Erik Chitty (*Co-Ordinator Engin*; 4P), Hugh Walters (*Commentator Runcible*; 4P), Angus Mackay (*Cardinal Borusa*; 4P), Peter Pratt (*The Master*; 4P), John Dawson, Michael Bilton (*Time Lords*; 4P), Maurice Quick (*Gold Usher*; 4P), Peter Mayock (*Solis*; 4P), Chris Tranchell (*Andred*; 4Z), Milton Johns (*Kelner*; 4Z), John Arnatt (*Borus*; 4Z), Dennis Edwards (*Lord Gomer*; 4Z), Reginald Jessup (*Lord Savar*; 4Z), Charles Morgan (*Gold Usher*; 4Z), Christopher Christou (*Guard*; 4Z), Hilary Ryan (*Rodan*; 4Z), Michael Harley (*Bodyguard*; 4Z), Max Faulkner (*Nesbin*; 4Z), Ray Callaghan (*Ablif*; 4Z), Gai Smith (*Presta*; 4Z), Michael Mundell (*Jasko*; 4Z), Eric Danot (*Castellan Guard*; 4Z), Barry Jackson (*Drax*; 5F), Denis Carey (*Chronotis*; 5M), Geoffrey Beevers (*Melkur/The Master*; 5T), Ian Collier (*The Renegade/Omega*; 6E), Neil Daglish (*Damon*; 6E), John D. Collins (*Talor*; 6E), Leonard Sachs (*Lord President Borusa*; 6E), Max Harvey (*Cardinal Zorac*; 6E), Elspet Grey (*Chancellor Thalia*; 6E), Michael Gough (*Councillor Hedin*; 6E), Paul Jerricho (*The Castellan*; 6E, 6K), Colin Baker (*Commander Maxil*; 6E), Philip Latham (*Lord President Borusa*; 6K), Dinah Sheridan (*Chancellor Flava*; 6K), Stephen Meredith (*Technician*; 6K), Stuart Blake (*Commander*; 6K), John Tallents (*Guard*; 6K), Richard Matthews (*Rassilon*; 6K), Maurice Denham (*Edgeworth/Azrael*; 6S), Kate O'Mara (*The Rani*; 6X, 7D), James Bree (*Keeper of the Matrix*; 7C), Geoffrey Hughes (*Popplewick/The Valeyard*; 7C).

### Extras

Brian Proudfoot (*Double for Doctor Who*; H, Q), Edmund Warwick (*Double for Doctor Who*; K), Albert Ward (*Double for Doctor Who*; Y, CC), David Blake Kelly (*Double for Doctor Who*; CC), Gordon Craig (*Double for Doctor Who*; DD), Barry Ashton (*Double for Doctor Who*; LL), Peter Diamond (*Double for Doctor Who*; PP), Chris Jeffries (*Double for Doctor Who*; SS, TT), Tommy Laird (*Double for Doctor Who*; XX), Unknown Actors (*Time Lord Technicians*; ZZ), Jack Cooper (*Double for Master*; GGG), Terry Walsh (*Double for Doctor Who*; MMM, LLL, RRR, PPP, QQQ, TTT, UUU, XXX, YYY, ZZZ, 4B, 4H, 4J, 4L, 4M, 4P, 5D, 5G, *Double for the Master*; LLL/Double for Goth; 4P), Derek Ware (*Double for the Master*; LLL), Antony Lang, Lincoln Wright, Richard Orme, Peter Evans (*Time Lords*; RRR), Pat Gorman, Harry Fielder, Steve Ismay, Michael Lomax (*Chancellery Guards*; 4P), Willie Bowman, Ronald Mayer, Steve Kelly, Reg Cranfield, Geoff Witherick, George Romanov, Christopher Woods, Terry Sartane, James Linten, Walter Henry, Jim Delaney, Alf Coster, Michael Earl, Sonnie Willis, Richard King, Garth Watkins, Leslie Bates (*Time Lords*; 4P), Brian Nolan (*Camera Technician*; 4P), Eddie Powell (*Double for Doctor Who*; 4P/Double for the Master; 4P), Christopher Christou, Michael Harley, Eric Danot, Peter Roy, Mort Jackson, Tony Snell, Buddy Prince, Robert Smythe (*Guards*; 4Z), Giles Melville, Martin Grant, Michael Sliwoski, John Tucker, James O'Neill, Laurie Goode and 10 unknown extras (*Time Lords*; 4Z), David Melbourne, Alan Forbes, Mike Mungarven, Bobby James (*Outer Gallifreyans*; 4Z), Mark Holmes, Derek Hunt (*Expelled Time Lords*; 4Z), Roberta Gibbs (*Double for Romana*; 5C, 5D), Lee Richards (*Short Romana*; 5J), Maggy Armitage (*Tall Romana*; 5J), Yvonne Gallagher (*Warrioress Romana*; 5J), Sue Crosland (*Double for Romana*; 5J), Derek Chafer, David Rolfe, Roy Seeley (*Tachyon Images of Doctor Who*; 5N), Adrian Gibbs (*The Watcher*; 5V), Kevin O'Brien, Glenn Beyfield, Terry Phillips, Chris Andrews (*Guards*; 6E), unknown extras (*Time Lords and Guards*; 6E), Norman Bradley, Lloyd Williams, William Kenton (*Guards*; 6K), Johnnie Mack, Frederick Wolfe, Charles Milward (*Immortalised Time Lords*; 6K), Gareth Milne (*Double for the Doctor*; 6L, 6R), Kenneth Thomas, Len Hooper, Derek Hunt, David Anyon, David Bache, Bob Hargreaves, Jack Horton, John Buckmaster, Leslie Fry, James Delaney, Llewellyn Williams, Roy Seeley (*Time Lords*; 7A-7C), David Fieldsend, Barry Butler (*Time Lords*; 7B-7C), Peter Gates Fleming (*Court Guard*; 7A-7B), Gary Forecast (*Court Guard*; 7A-7C), John Shereton, Rodney Cardiff (*Court Guards*; 7A), John Capper (*Court Guard*; 7B-7C), P. Ellison (*Court Guard*; 7B), Kevin O'Brien, Oscar Peck (*Court Guards*; 7C), Geoff Whitestone, Guy Matthews, Leshe Weekes, Johnny Lee-Harris (*Time Lords/Court Guards*; 7A), Ken Pritchard (*Clerk of the Court*; 7A-7B), Ian Marshall-Fisher (*Clerk of the Court*; 7C), Tip Tipping (*Double for the Doctor*; 7H, 7P) Paul Heasman (*Double for the Doctor*; 7K)



## THE TIME LORD AND GALLIFREY SERIALS

### BROADCAST DETAILS

\*First transmission details for BBC1

RRR	<i>The Three Doctors</i>	30th December, 1972-20th January, 1973
1P	<i>The Deadly Assassin</i>	30th October-20th November, 1976
4Z	<i>The Invasion of Time</i>	4th February-11th March, 1978
6E	<i>Arc of Infinity</i>	3rd-12th January, 1983
6K	<i>The Five Doctors</i>	25th November, 1983
7A-7C	<i>The Trial of a Time Lord</i>	6th September-6th December, 1986
<b>Stories featuring the Time Lords apart from the Doctor, Susan and Romana:</b>		
S	<i>The Time Meddler</i>	3rd-24th July 1965
V	<i>The Daleks' Master Plan</i>	13th November, 1965-29th January, 1966
ZZ	<i>The War Games</i>	19th April-21st June, 1969
EEE	<i>Terror of the Autons</i>	2nd-23rd January, 1971
FFF	<i>The Mind of Evil</i>	30th January-6th March, 1971
G GG	<i>The Claws of Axos</i>	13th March-3rd April, 1971
HHH	<i>Colony in Space</i>	10th April-15th May, 1971
JJJ	<i>The Dæmons</i>	22nd May-19th June, 1971
LLL	<i>The Sea Devils</i>	26th February-1st April, 1972
OOO	<i>The Time Monster</i>	20th May-24th June, 1972
QQQ	<i>Frontier in Space</i>	24th February-31st March, 1973
ZZZ	<i>Planet of the Spiders</i>	4th May-8th June, 1974
4E	<i>Genesis of the Daleks</i>	8th March-12th April, 1975
4K	<i>The Brain of Morbius</i>	3rd-24th January, 1976
5F	<i>The Armageddon Factor</i>	20th January-24th February, 1979
5M	<i>Shada</i>	Planned Dates: 19th January-23rd February, 1980. Video released: July 1992
5T	<i>The Keeper of Traken</i>	31st January-21st February, 1981
5V	<i>Logopolis</i>	28th February-21st March, 1981
5Z	<i>Castrovalva</i>	4th-12th January, 1982
6C	<i>Time-Flight</i>	22nd-30th March, 1982
6J	<i>The King's Demons</i>	15th and 16th March, 1983
6Q	<i>Planet of Fire</i>	23rd February-2nd March, 1984
6S	<i>The Twin Dilemma</i>	22nd-30th March, 1984
6X	<i>The Mark of the Rani</i>	2nd and 9th February, 1985
7D	<i>Time and the Rani</i>	7th-28th September, 1987
7P	<i>Survival</i>	22nd November-6th December, 1989

### TIME LORD RATINGS

The following list shows the average viewing figure, programme position and audience appreciation score for the stories that featured Gallifrey and the Time Lords predominantly.

Introduction of Time Lords:

ZZ	<i>The War Games</i> Episode Ten	5.0M	66th	58%
Time Lord and Gallifrey Serials:				
RRR	<i>The Three Doctors</i>	10.3M	31st	(1)
4P	<i>The Deadly Assassin</i>	12.2M	12th	60% (2)
4Z	<i>The Invasion of Time</i>	10.5M	33rd	56% (3)
6E	<i>Arc of Infinity</i>	7.2M	78th	68%
6K	<i>The Five Doctors</i>	7.7M	54th	75%
7A-7C	<i>The Trial of a Time Lord.</i>			
	Parts One to Four	4.4M	85th	71%
	Parts Five to Eight	4.9M	84th	70%
	Parts Nine to Twelve	5.1M	88th	68%
	Parts Thirteen and Fourteen	5.0M	89th	69%

(1) No figures recorded for any episode

(2) Figures recorded for Parts Two and Four only

(3) Figure recorded for Part One only

### CREDITS

(For predominantly Time Lord or Gallifrey stories only)

**Writers:** Terrance Dicks (ZZ, 6K), Malcolm Hulke (ZZ), Bob Baker and Dave Martin (RRR), Robert Holmes (4P, 7A, 7C), Anthony Read and Graham Williams (4Z), Johnny Byrne (6E), Philip Martin (7B), Pip and Jane Baker (7C).

**Script Editors:** Terrance Dicks (ZZ, RRR), Robert Holmes (4P), Anthony Read (4Z), Eric Saward (6E, 6K, 7A-7C).

**Producers:** Derrick Sherwin (ZZ), Barry Letts (RRR), Philip Hinchcliffe (4P), Graham Williams (4Z), John Nathan-Turner (6E, 6K, 7A-7C).

**Directors:** David Maloney (ZZ, 4P), Lenne Mayne (RRR), Gerald Blake (4Z), Ron Jones (6E, 7B), Peter Moffatt (6K), Nicholas Mallett (7A), Chris Clough (7C).





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### PART ONE (drm: 25'19")

After signing a legal document on the bridge of an alien spacecraft, the Doctor returns to the TARDIS in a mysterious mood, even telling K9 to hold Leela at gunpoint. The TARDIS travels to the Capitol on Gallifrey where it makes an unauthorised landing in a large chamber. The Doctor and Leela are arrested by Commander Andred, but the Doctor then asks to enter the Chancellor's office. Here he tells Borusa, his old tutor, that he claims the inheritance of Rassilon as the rightful President of Gallifrey.

After giving orders to the obsequious Castellan Kelner to have the Presidential chambers lined in lead, the Doctor prepares to gain access to the Matrix - the greatest source of knowledge in the universe. The unseen collaborators on the spacecraft monitor the Doctor's progress with delight.

The Time Lords assemble in the Panopticon for the Doctor's investiture, with the Gold Usher handing him the Sash and Rod of Rassilon, but charging him with the task of finding the Great Key. As the jeweled circlet that will connect the Doctor with the Matrix is placed on his head, energy in the headband builds up and the Doctor collapses...

### PART TWO (drm: 25'02")

Leela runs over and removes the circlet, which angers Borusa. The Doctor recovers at the Chancellery, and orders that Leela should be banished from the citadel to the wilds of Outer Gallifrey. Leela evades the guards and escapes into the Capitol.

The Doctor is left to rest in Borusa's office, which the wily chancellor locks. Finding Borusa's secret exit, the Doctor sets off for the TARDIS - followed at a distance by Leela. This is observed via security cameras by Kelner, and Andred fears that Leela may be trying to harm the President. The Doctor enters the TARDIS and locks Leela out, forcing her to flee again and take sanctuary in a traffic control office run by Rodan.

In the TARDIS, the Doctor formulates a plan with K9 to make a hole in the transduction barriers around Gallifrey. The Doctor returns to the Chancellery just before Borusa enters - much to the amazement of Kelner. K9 meanwhile leaves the TARDIS and sets off on his mission to blow the control systems.

Rodan detects a space fleet advancing on Gallifrey as K9 creates the required hole. In the Panopticon, the Doctor summons the Time Lords and introduces them to their new masters, chuckling evilly as three shimmering forms materialise.

### PART THREE (drm: 25'02")

The Doctor introduces the aliens as Vardans, who have employed him to find the Great Key. The Doctor quietly arranges to meet Borusa in his now-completed chambers. Shielded by the lead, the Doctor can now explain to his old tutor that the Vardans can read minds, and also travel along any wavelength to materialise at the end.

Leela decides to leave the Capitol, and persuades Rodan to come with her. They are helped in their escape by Andred, who is concerned about both the Doctor and Kelner collaborating with the invaders. In the sandy wilderness of Outer Gallifrey, the two women are soon found by Nesbin and his hunters, who live at a small encampment. On hearing what has happened, the tribesmen agree to help mount a counter-attack on the city.



To keep Borusa safe and out of the way, the Doctor has him placed under house-arrest and makes Kelner his Vice-President. As the Doctor has other 'undesirables' expelled, the Vardans order that the transduction barriers be shut down. Evading a bodyguard assigned by Kelner, the Doctor returns to the TARDIS. There he connects K9 into the Matrix via the coronet for the next part of his plan. Before he can get any further, Andred enters the control room and raises his gun, preparing to execute the Doctor as a traitor...





#### PART FOUR (drn: 23'31")

Andred's gun fails to work within the TARDIS relative dimensional stabiliser field and K9 stuns the commander. When he recovers, the Doctor explains his true plan to him. The Vardans have already invaded the Matrix, and K9 is now trying to locate the invaders' home world so it can be time-looped. The Doctor cannot do this job himself, since his mind would be read and his real aims revealed. Insulating Andred's helmet for him, the Doctor leaves K9 and the commander to carry on with the scheme.

The Vardans become suspicious of the Doctor, so he is forced to make a larger hole in the barriers. Now the invaders fully materialise - three humanoid in combat uniforms. Leela and Nesbm work out a plan to gain entrance to the city in the counter-attack. Soon they arrive at the President's office, where the Doctor has kept a rendezvous with Andred and K9. Suddenly the Vardans realise that the Doctor has tricked them, and K9 activates a modulation rejection program in the Matrix. The Vardans vanish before Kelner's eyes.



The Doctor, Leela, Andred, Rodan, K9 and the tribespeople assemble in the Panopticon with Kelner, where the Doctor announces that his trap has been sprung and the invasion is over. Then they see four Sontarans on the steps of the chamber, the leader raising its gun...

#### PART FIVE (drn: 24'57")

The leader, Commander Stor, reveals that the Sontarans have used the Vardans to open the barriers, and gain victory over time itself. The group are saved by Borusa, who has overheard the goings on from his office and activates the celebration chimes at tremendous volume. Most of the party escape, but Kelner stays and assists Stor.

The Sontaran Special Space Service troopers pursue the group through the Capitol, with the Doctor instructing Leela to take everyone back to the TARDIS whilst he talks to Borusa. The Doctor is determined that he will not let the Sontarans gain the Great Key, and has deduced that Borusa knows its location. Reluctantly, the Chancellor hands it over and the Doctor becomes the first President since Rassilon to hold the powerful object.

Protected by Borusa's personal forcefield, the two Time Lords reach the TARDIS. Kelner takes Stor to the transduction barrier controls, where the Sontaran learns with fury that the systems have been wired into the Matrix and cannot be bypassed, unless the Doctor's TARDIS is destabilised.

Having given the Great Key to Leela and asked her to take Andred, K9 and Borusa to the guest room in the TARDIS, the Doctor sets to work with Rodan in the control room to wire the barriers' secondary circuits into the ship. Suddenly the room starts to shimmer. They are being drawn into the nucleus of the Black Star...

#### PART SIX (drn: 25'44")

Leela stumbles into the console room and activates the failsafe control, stabilising the ship. The Doctor, Rodan and Leela set off into the bowels of the TARDIS. They are down in the huge brick storerooms of levels 23A and Store 11B when an alarm sounds, warning the Doctor that Stor has broken into the control room above with the help of Kelner. Since the TARDIS cannot be destroyed or the barriers shut down, Stor and his trooper decide to battle the Doctor in his own ship.

The Doctor hypnotises Rodan in the TARDIS workshop into building a device under K9's guidance, and then sets off with Leela and Andred to find Borusa and draw the Sontarans away. A hunt by Stor's group ensues through the swimming pool and sickbay. Kelner and another Sontaran locate and deactivate the ancillary generator in the TARDIS' art gallery which is jamming the Sontarans' tracers. Stor leaves the vessel whilst the trooper finds the Doctor in the workshop, inserting the Great Key into the Demat Gun built by Rodan. Borusa looks in horror at the ultimate weapon, with which the Doctor dematerialises the trooper.

Learning from a terrified Kelner that Stor has gone to the Panopticon, the Doctor hurries there to find the Commander activating a grenade to destroy the galaxy. The Doctor opens fire, and the blast destroys Stor, the grenade and the gun - leaving the Doctor with amnesia and the Great Key intact. As the Doctor is about to leave Gallifrey, Leela decides to stay with Andred, and K9 elects to stay with Leela. After dematerialising the TARDIS, the Doctor gets out a box marked 'K9 MII'.







To conclude his first season as producer, the late Graham Williams wanted a six-part story exploring more of the philosophies and society of the Time Lords as seen in *The Deadly Assassin* the previous year, particularly with reference to life inside the Capitol. His first choice for writer was the author of this earlier story, Robert Holmes, who had left *Doctor Who* as script editor that summer. Holmes was reluctant to return to the programme season and was busy on a variety of other projects, but agreed the team to use the character of Borusa – now the Chancellor – as continuity to his own serial.

It was left to script editor Anthony Read to assign the commission to another writer. This adventure was the first story he had been involved in from the very start since his arrival during the summer of 1977. He opted to give the job of closing Season Fifteen to writer David Weir. Read had worked closely with Weir during his time as producer of the Sixties BBC drama series *The Troubleshooters*, to which Weir had contributed seventeen episodes. Although the writer's work had been mainly in the thriller and espionage field (including *Danger Man*, *Rivera Police*, *Intrigue*, *The Man in Room 17*, *The Gold Robbers*, *Brett and Quiller*), he had also contributed the surreal *Black Sun* episode to the first season of Gerry Anderson's expensive film series *Space: 1999*.

Since Read wanted to study the philosophical and moral aspects of life, a theme he had used throughout *The Troubleshooters*, he felt that Weir would be an excellent choice. Weir was commissioned to write a six-part Gallifrey story, after the production team liked his ideas for *The Killer Cats of Geng Singh* (N.B. A variety of different spellings exist for this title).

During the autumn, it became clear that there were going to be problems with *The Killer Cats of Geng Singh*. Weir delivered his scripts late and some contained certain elements that caused the production team a headache on their limited budget. One of the oft-quoted impossible scenes in the script was an amphitheatre the size of Wembley Stadium full of thousands of cat people, a race whose technical advancements lay alongside the barbarism of gaudy aerial pastimes. There was also felt to be far too much filmed location material in the story.

The scripts were delivered days before the director joining date, and some of the casting (such as Borusa where John Arnatt had replaced the unavailable Angus Mackay from *The Deadly Assassin*) had already been done before a major decision had to be taken over Weir's scripts. Costume designer Dee Kelly had already completed sketches for her visions of Gallifreyan cat people. Also, the locations had already been found for the wilderness of Outer Gallifrey at Laporte Industries Sandpit at Redhill in Surrey.

## UNUSABLE

When he read the newly delivered scripts, Read was aghast that they were almost totally unusable, and that a colleague he had worked with for so long could let him down. It was now early autumn 1977, and filming was due to begin on *The Killer Cats of Geng Singh* in the third week of October.

It was during the creation of the emergency replacement story that it became clear the BBC was heading for one of its then regular bouts of industrial action. The dispute had hit in the autumn of 1977, and it was soon clear that the six-part serial would only be allocated the first of its three studio

recording sessions at Television Centre, as studio time was needed on programmes specifically for the Christmas period. There was however provision in a strike fund to gain technical facilities for a strike-struck programme to be completed outside the studios, and thus a new story would have to be geared around locales that could be found or realised outside TVC.

With all the problems that were now besetting Serial 4Z, Williams' superiors told him that the story could be dropped, and the money devoted to serials in the next season. However, Williams decided to fight on with a story that he wanted to do, and so sought the help of a good-natured director he had worked with on *Z Cars*, and whom he knew could keep a cast and crew working under nightmarish conditions. That director was the late Gerald Blake.

Blake had previously directed *The Abominable Snowmen* in 1967 for *Doctor Who*. Since then he had worked on other BBC series such as *The Newcomers*, *Softly Softly*, *Task Force*, *Quiller* and *The Expert* with dabbles into fantasy on *Out of the Unknown* and *Survivors*.

Starting with some stiff drinks in the BBC bar, Anthony Read and Graham Williams took a long weekend, and roughed out a replacement storyline based on the Gallifrey seen in *The Deadly Assassin*. This project was entitled *The Invasion of Time*, also referred to on occasion as *The Invaders of Time*.

The writers contacted Robert Holmes by telephone for advice. The experienced writer reminded them that he had always structured a six-part serial as a four-part story and a two-part story often with different settings and characters (e.g. *The Seeds of Doom*, where Parts One and Two were set in the Antarctic and the remainder were set in England).



There was also the matter of adversaries for the story to replace David Weir's cat people. Since no old monsters had yet been used in the season Williams opted for the return of one of his personal favourites: the Sontarans. Holmes agreed to the use of his creations to get the team out of a tight spot, although he was never comfortable with other writers' use of these aliens. Bearing in mind Holmes' other comments about story structure, Williams decided to hold them back for the final two instalments.

Williams also gave Read some other ideas he had for a story that he had hoped to use in the following season. Read had to be careful not to include any elements of storyline (such as the cat people) that had been created by Weir and thus outside the production team's original brief. The producer was keen to explore more of the TARDIS' seemingly infinite interior, and planned on giving the impression of size by filming such scenes in an empty gasometer or a ship's hold.

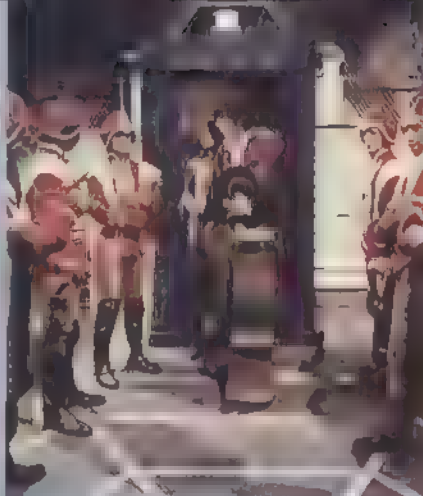
## FIRST DRAFTS

Read produced the first draft scripts over the following two weeks, viewing *The Deadly Assassin* again to check continuity of style. Writing the scripts scene-by-scene from his home, he delivered these to Williams at the BBC as he finished each episode. The pair knew that there were still many problems with the hurried offering at this stage. Williams then did preliminary script editing on the submissions, spending almost a solid week at his home reworking and retyping Read's work and getting very little sleep!

Williams and Read could not be credited for their work, since the Writers' Guild in particular would take a dim view of both a producer and a script editor collaborating to do a writer out of a job. The duo decided to credit their scripts to the name 'Richard Thomas', after Williams' two year old son. However, Graeme McDonald, the head of Department, insisted that the BBC Drama in-house name of 'David Agnew' should be attributed to the serial. The name had been used on other BBC shows such as a *Play for Today* called *Hells Angels*, and two episodes of the crime series *Target*. The Writers' Guild were informed about the situation, and agreed that in this case a script written by producer and script editor was unavoidable.

One very last minute aspect of the script was the departure of the Doctor's popular companion, Leela. This was because both Read and Williams felt that they could persuade actress Louise Jameson to renew her contract on the series. The team were aware though that as Tom Baker had taken an increased grip on what he now felt to be a programme that he understood best (and disliked the character of Leela), Louise had not been getting on as well with the show's star as they would have liked. Louise herself had announced during production of *Underworld* that fifteen months had been long enough. The options for Leela's departure were effectively death (an idea considered briefly for *The Sun Makers*) or marriage – the former being ruled out as too upsetting for younger viewers. Williams also felt that the character of Leela had

Lord Gomer (Dennis Edwards), one of the exiled Time Lords. Photo © BBC



A guarded reception for the Doctor (Tom Baker) and Leela (Louise Jameson). Photo © BBC

been developed as far as possible, and was now restricting the format.

With Leela leaving, the opportunity was also taken to revamp K9. There were a variety of modifications that the BBC effects team wanted to carry out on the remote-controlled dog, and it was decided that if K9 was left on Gallifrey with Leela then K9 Mark II could join for the following season.

Sections of the script became garbled, with the writers not making it clear that by the end of the adventure, the Doctor had resigned from his post as Lord President of Gallifrey. There were also contradictions with *The Deadly Assassin*, notably that something resembling the Great Key from that serial was now called the Rod of Rassilon, and the Great Key was now something completely different, a standard mortice lock key that opened the desk in the Chancellery.

The rescheduling of the serial meant that Roger Murray-Leach was no longer available as designer having been specifically sought to give continuity from *The Deadly Assassin*. He was replaced by Barbara Gosnold on her first (and currently only) work on *Doctor Who*. Make-up was handled by Maureen Winslade, who had worked on *The Invisible Enemy* at the start of the recording block.

Rehearsals began at Acton on Wednesday 26th October 1977 and ran up to Saturday 5th November, the day before studio recording. Several of the cast had previous associations with *Doctor Who*. Chris Tranchell, cast as Andred, had appeared as Roger in *The Massacre (War of God to Priest of Death)* and as Jenkins in *The Faceless Ones* Episodes 1, 2 and 4 to 6. The grovelling Kelner was Milton Johns who had also played two previous rôles in *Doctor Who*. Benik in *The Enemy of the World* Episodes 2 to 6 and Guy Crayford in *The Android Invasion*. Vardan Tom Kelly had played guards in *The Face of Evil* Part One and *The Sun Makers* Part Four. Dennis Edwards had been a centurion in *The Romans: The Slave Traders*. Reginald Jessup was a servant in *The Massacre (War of God to Priest of Death)*, and Charles Morgan had been cast by Gerald Blake before as *Songsten* in *The Abominable Snowmen* Episodes Two to Six.

The cast also included two artistes with stunt experience. Max Faulkner was given the rôle of Nesbm, leader of the Outsiders whilst Stuart Fell was made the principle Sontaran trooper. Both had played a variety of parts in *Doctor Who* since starting out as stuntmen on the series in the early Seventies. The principle Sontaran, Commander Stor, was played by Derek Deadman since Kevin Lindsay who had played all three previous Sontarans, had sadly died of his heart condition some years earlier.

Whilst rehearsals went on at Acton, all the model work for the serial was being shot on 35mm film at Bray Film Studios over 1st and 2nd November, unaffected by the disputes. This was handled by

Richard Conway, one of the two visual effects designers on *The Invasion of Time*. Whilst Conway handled the miniatures and the customised props, the OB effects were assigned to Colin Mapson – both had worked on various *Doctor Who* serials since *The Green Death*. The main model was the Vardan cruiser, a huge craft based on a motorcycle wheelguard, with which Graham Williams wanted a superb opening to Part One emulating the start of *Star Wars*; a film he had viewed in advance of its UK premiere. Both this and a smaller craft were fitted with jet burner engines, and appeared in Parts One, Two and Four. One shot of the battleship in orbit over the Capitol on Gallifrey was dropped from Part Four.

The only studio taping session spanned Sunday 6th to Tuesday 8th November at TC8 at the BBC's Television Centre. This covered all the scenes set in the Panopticon, a Capitol chamber plus the bridge of the Vardan ship. This effectively meant that Barbara Gosnold only had to recreate Murray-Leach's Panopticon in the studio using the tapes and reference stills, since the Vardan's control room was mainly a CSO screen and the Panopticon doubled as the chamber.

On the costume front, Dee Kelly arranged a mixture of new costumes, stock items and copies of stock items. Louise Jameson retained the lighter suede costume that she had worn in the previous two serials to be made: *Image of the Fendahl* and *Underworld*. The Time Lords and the Chancellery Guards generally had stock outfits or copies based on James Acheson's designs from *The Deadly Assassin* whilst the principle characters had special fittings. The Sontaran uniforms were based closely on the Linx/Styre/Marshal one worn by Kevin Lindsay in *The Time Warrior* and *The Sontaran Experiment* and that costume actually appeared on one of the extra Sontarans in Parts Four and Five. Dee Kelly and Colin Mapson cast new lightweight foam helmets and collars, each bearing an enhanced version of the forehead emblem on the original version. Stor's helmet had an extra band around it, and larger eyeholes. The Sontarans reverted to having three fingers, as seen originally in *The Time Warrior*. The three Vardan outfits seen in Part Four were enhancements of stock military uniforms hired from Berman and Nathans, a costume supply house.

Taping began on the afternoon of Sunday 6th. The spaceship bridge set for the Vardans was a simple affair seen briefly in Parts One and Two only and featuring three high-backed chairs that would conceal the appearance of the two speaking aliens. Onto the blue CSO screen was placed a starscape for the opening scenes. After this, the screen showed strange pink video patterns whilst the Vardans monitored the Doctor's progress in the first two instalments – since there was as yet no relevant material recorded that they could see on screen.

The other studio material all concerned Barbara Gosnold's Panopticon set, which differed slightly from the one seen in *The Deadly Assassin*, but incorporated similar wide, steep steps leading up to a balcony walkway over a lower entrance doorway. This set also doubled as the large chamber in which the TARDIS materialised. A photocall on Monday 7th included the scenes of the Doctor and Leela's arrival on Gallifrey from Part One, with the large hexagonal set dressed with plants and plastic reclining chairs. The TARDIS' light continued to remain on after materialisation, although it was extinguished later in the story. The scene in Part Two where the Doctor returns to the TARDIS followed by both Leela and Andred's men, saw one of the guards using a cypher indent key (maintaining continuity to *The Deadly Assassin*) to open the capsule – in this case a standard key set into a pink perspex block. This guard was stunned by K9 (operated by Nigel Brackley), which used a wide red video beam superimposed on the picture.

Part Three required the scenes of Andred's men stunning the Doctor's bodyguard, and then the counter-attack by Kelner's men at the start of Part Four. New staser pistols had been built by Richard Conway for the serial and the sound effect was also changed, although the superimposed white star-cross effect from *The Deadly Assassin* was retained. Part Five had the Doctor and all his friends running back to the TARDIS, pursued by two Sontaran troopers who then opened fire on the ship. The Sontaran guns were rod-like battery props, the ends of which illuminated yellow when 'fired', and when the TARDIS was blasted, a red video glow and a foil drape were superimposed over it.

In Part Six, the Doctor left the TARDIS carrying the Demat Gun, another Conway prop which had three transparent barrels that illuminated on firing. Leela's last scene was also done in the chamber, using a split-screen cross fade to show the TARDIS dematerialising on the left of the picture, and Leela, Andred and K9 on the right.

## FAREWELLS

Louise Jameson felt that she was written out very badly. Right up to the recording session, Williams was trying to persuade her to stay on as Leela despite the fact that Louise had made it clear months earlier that she would not remain on *Doctor Who*. The idea that she should fall in love so rapidly with Andred seemed out of character to her, and the actress would have preferred to have been killed off. To add some authenticity to the serial, Louise Jameson and Chris Tranchell tried to develop a gentle closeness for the later OB material.

To differentiate the Panopticon set from the other chamber, the TARDIS, plants and chairs were removed, and a raised circular dais resembling the 'Eye of Harmony' podium from *The Deadly Assassin* was added. The sound was also echoed in post production to give an impression of size.

The scenes recorded in the Panopticon included the Doctor's inaugural ceremony in Parts One/Two, during which the Matrix crown was seen to hover up into the Gold Usher's hands. For this shot, Charles Morgan was CSOed onto the action with the crown being raised on a coloured support invisible to the image system. The crown included two amber gems that glowed sometimes when the circlet was in use, and recording breaks were scheduled for concealed wires powering these to be attached once placed on Tom Baker's head. During the ceremony, three inflatable red plastic cushions were seen carrying ancient artifacts: one of which was empty to represent the Great Key.

The first glimpse of the Vardans was in the Panopticon over the cliffhanger of Parts Two/Three, where they appeared as shimmering energy forms: actually three silver PVC drapes CSOed on over the action. This allowed one Vardan to 'drift' across the screen and attack a Chancellery Guard by moving the camera on the Panopticon set background, but holding the Vardan and its blue background steady on the other. The Vardans attacked with a superimposed silver video beam between their bodies and their victim. The effects for the Vardans had to be achieved in a manner that could be handled either on OB for later sequences, or easily in post-production.

In Part Four, the shot of Kelner stumbling on the Panopticon steps when a hole was made in the barriers was executed by reflecting the image off a rippling sheet of mirrorlon. The Vardans were made to vanish from Gallifrey by cross fading from the set with the actors to the empty set, and briefly superimposing the shimmering foil drapes by CSO again.

The climax of Part Six in the Panopticon was the only time that Derek Deadman's Sontaran mask was used in studio. This latex creation was lighter than the ones endured by Kevin Lindsay, and cooler for him to wear. There were however problems in its

application, causing the eyes and mouth to look very sunken with dark make-up around them. For the shot of the Doctor blasting Stor and his grenade, Tom Baker and the Demat Gun were CSOed over the Panopticon set. An overlay then gave the silver beam from the weapon, and the background was flared to a white-out.

## OUTER GALLIFREY

Location shooting on 16mm film took place for most of the following week, with the film crew withdrawn for one day and replaced by an OB team. Monday 14th and the morning of Tuesday 15th were spent at the Laporte Industries sandpit filming scenes set in the Outer Wilderness of Gallifrey and the Outsiders camp for Parts Three and Four. This involved Louise Jameson and Hilary Ryan - now wearing cloaks and gloves - plus the artistes playing the Outsiders and a couple of Time Lords. An abandoned shot planned for Part Three was one with Leela and Rodan running across the dunes, with a glass painting of the Capitol behind them.

To give an alien feel to these outdoor sequences, Ken Westbury placed a yellow filter over the camera lens to tint Gallifrey's atmosphere. Part Four also involved various archery practice scenes for the Outsiders, Leela and the Time Lords, and there was a photocall on the Tuesday morning for the Outer Gallifreyans. Shooting was disrupted by noise since the site chosen was close to a railway and on an airport flight path, so often filming had to be done in short snatches of about ten seconds.

For the afternoon of the Tuesday, the crew moved to St Anne's Hospital, a partially disused facility at Redhill in Surrey which was being purchased by the BBC as a filming utility. The mental-idleness wing was vacant and available for use and had been selected for work by production assistant Colin Dudley due to both its proximity to the sand pits, and also the wide range of interiors it offered. Many rooms would be large enough to construct sets inside.

The first sequences shot, and set up in the boiler room the previous day by Colin Mapson's team, were those of K9 stunning a guard and destroying the barriers in Part Two. Dummy control panels were rigged to explode and K9 was seen swivelling like a gun-turret in close-up, although no red beam was superimposed from his nose gun. Also filmed that afternoon was the Doctor making a hole in Gallifrey's defences in Part Four (again with mirrorlon effects), watched by a Vardan added by superimposition in post production. Parts Five and Six also required scenes with Stor and Kelner at work in the same area, with a prop switchbox for Stor to punch in fury. In these shots, Deadman's eyes were clearly visible under his helmet, although he was not in Sontaran make-up.

The crew remained at St Anne's for the next two days, shooting and recording scenes set on board the TARDIS and in its corridors. The stock set elements that made up the TARDIS control room were taken to the hospital and erected, with the door to the interior of the TARDIS leading directly out to a standard 'brick wall' corridor. Because of

**The conniving Castellan Kelner (Milton Johns) considers his actions. Photo © BBC**



the use of OB lighting, the control room had a more moody, shadowy atmosphere than usually seen on screen. The console was also fitted with sliding panels in its base, which revealed circuit boards and flashing lights to K9 and later Rodan.

For Wednesday 16th, OB work was conducted on all the TARDIS control room scenes, since video recording was more suitable for effects required in the set. There was a continuity error at the start of Part One between OB and studio work: the Doctor had been wearing his scarf on the Vardan cruiser, yet was not wearing it when he enters the TARDIS. The TARDIS' internal loudspeaker was heard echoing the Doctor's voice as he spoke into it during Part Three. A mirrorlon shot was needed for Part Four showing Andred and K9 during the Doctor's tampering with the barriers. Towards the end of Part Five, the TARDIS screen was reactivated and showed a Sontaran battle fleet in arrow formation as a red video effect against a starscape.

For the cliffhanger to Parts Five/Six where the TARDIS was destabilised, the OB camera was moved about wildly and over-exposed to give a negative image on screen. Part Six saw Kelner, the trooper and Stor in the control room, with Deadman in full make-up. At the end of this sequence, as Stor prepares to enter the ship's interior, Deadman replaced his helmet on his head in totally the wrong position but carried on with the take regardless.



**K9 bears the Sash of Rassilon. Photo © BBC**

The Sontaran trooper was seen to burn through the interior door, barricaded by the Doctor, with a rod that illuminated red. A red video effect was superimposed on the door, and over the prop bar holding it shut which broke on cue by means of wires.

## SEASON FINALE

The final scene of the serial showed the Doctor alone in the TARDIS, dragging in a large cardboard box marked 'K9 MII' in black tape on its side. The TARDIS dematerialisation sound effect was heard for far longer than usual. The brick walls seen in the TARDIS were less than ideal, and not what Read had in mind when writing his scripts. However this was the only resource available to Williams and Blake.

Thursday 19th saw a return to film production for other Part Six scenes shot in the hospital. This included scenes in the basements with the Doctor, Leela and Rodan (and later, Leela, Andred and Borusa) walking repeatedly through the same areas, with the Time Lord claiming that they are in fact different parts of his ship. Store 23A, Section 2-5, Store 23B, Store 14D etc.

Further filming at St Anne's included work on the staircases around a central iron-mesh lift cage. Another brick tunnel was used for TARDIS corridors in Part Six, and in one shot Stor appeared without his helmet. On this day, Deadman's Sontaran make-up was perfected, and in this sequence he appeared without the black rings around his eyes and mouth. Shooting also took place in a set of examination



cubicles – the TARDIS sickbay where a pane of glass in a door was replaced with prop sugar glass for Stor to smash through. Here it was seen that although the Doctor, Borusa, Leela and Andred all headed in different ways, they ended up in the same room due to the ship's unstable nature. This completed the week's work at the hospital, and the crew returned to London.

Friday 18th November was spent filming at the Headquarters of British Oxygen on Hammersmith Broadway in West London for all the scenes relating to the swimming pool and changing rooms. The action scenes here for Part Six were largely improvised on the day by stuntman Stuart Fell who was playing the principle Sontaran trooper. The sequence began with Borusa reading a replica edition of *The Daily Mirror* about the Titanic disaster. There was also a brief insert shot for Part One of Leela swimming and playing with two large inflatable toys.

After a two week break, work resumed at Saint Anne's on Monday 5th December for another fortnight of OB recording. Monday morning was devoted to the metalwork shop and basement rooms dressed as the TARDIS workshop and art gallery, as seen in Part Six. Dressing for the workshop, save blocking off windows, was minimal, so it was done first. These included the scenes of the Doctor and his friends leaving Rodan to construct the Demat Gun, the weapon's completion and the death of the trooper (who simply vanished in a cross-fade when hit by the beam), and the Doctor's return after obliterating Stor.

The art gallery scenes were recorded in a basement corridor in two sections, furnished and unfurnished. This allowed Kelner to deactivate the ancillary generator mid-way through the sequence (hidden in a prop of the Venus de Milo statue) so that the paintings would disappear in a cross-fade, with both Kelner and trooper off-screen.

In the afternoon, the crew then moved to a second floor room in which had been built the set that would double as both Kelner's and Rodan's offices – the main difference being that the alcove on the right would be the entrance to Rodan's office, but house Andred's control desk in the Castellan's room. The scenes in Rodan's room for Parts Two and Three only involved Hilary Ryan and Louise Jameson and a starscope showing the Vardans atomic fleet superimposed on the main screen in Part Two. For tannoy announcements, the voices of Hilary Ryan and Chris Tranchell would be echoed in post-production. This was one of two rooms used by the crew for the week, the plan being that taping would go on in one whilst the other was redressed.

Tuesday 6th was spent on the second and first floors taping material set in the then unlined President's room for Parts One and Two and in Borusa's office. Whilst the former was a spartan affair at this stage, the latter included a secret door behind a tapestry which could be 'automatically' pulled up into the ceiling, and also a landscape picture made up of keys behind Borusa's desk.

In the Chancellery, Tom Baker played one scene in Part Two in a distinctive manner to camera, telling the audience that 'Not even the sonic screwdriver's going to get me out of this one.' The sonic screwdriver was also heard working on two different settings in this sequence. For an early scene in Part Five where Borusa listened in to events in the Panopticon, the Doctor's final line from the previous scene – "I was only trying to help" was repeated over Borusa's communicator to show that the two scenes were running simultaneously.

The scenes in Borusa's office were completed the next day, whereafter the crew moved back upstairs to Kelner's office. The office's blue CSO screen allowed sequences recorded in TC8 to be viewed by Kelner during Part Two as he eavesdropped on conversations conducted outside the TARDIS, and



**Stor (Derek Deadman) explores the TARDIS.**  
Photo © BBC

also Gallifreyan computer graphics about the Time Lords absent from the Capitol in Part One. The Chancellery alarm system involved selecting a coloured ball and placing this in position on Andred's console. A light in the console was then flashed to make the translucent ball appear to glow. The Vardan effects were again used for various scenes in Part Three set in the Castellan's room.

Thursday 8th completed the scenes in Kelner's office, by which time the bare set of the President's room had been converted into the distinctive lead-lined chamber of cogwheel patterns seen in Parts Three to Five. These panels of wheels, some of which rotated, were specially constructed by the props manufacturing firm Trading Post, and were plastic sheets vacuum formed over car wheels and gears. Friday 9th completed work in the President's room with a photocall for various scenes in Part Five that featured the Sontarans.

After the weekend, the hospital's conservatory was decked out to appear as the TARDIS green area for the Monday morning session. This was for two sequences in Part Six; one where the Doctor, Andred and Rodan took a quick rest from their walk, and later on when the Doctor lured the Sontaran trooper into the giant vegetable pod, from which he was rescued by Stor – whose make-up had again been applied correctly meaning that publicity shots of Deadman were taken that day.

After this, taping started in various corridors which had been redressed as part of the Citadel, some using forced perspective paintings at either end of the passage. This would complete all the material needed for Parts One to Five. A set of stairs were also dressed accordingly for the Sontarans' pursuit of the Doctor's party in Part Five. This work continued until the Friday morning, apart from Wednesday afternoon when a children's party was held in the building and OB work was not possible. Tom Baker and Louise Jameson however attended the event to delight some younger fans of the show.

During Part Four, two Chancellery Guards were felled by arrows shot in their backs – this effect being achieved by inserting the projectile shafts into the actors' costumes, but keeping them out of shot. At an appropriate moment, the actors would react to being hit and show the arrows, with sound effects d.bbed on later. A similar effect was used for a Sontaran having a knife thrown in its probic vent by an Outsider in Part Five.

One Vardan was seen dematerialising during the OB material in Part Four – first changing back into shimmering foil form in one of the corridors. When the Sontarans fired upon the Outsiders in Part Five, a red circular video effect was superimposed as they died. A slightly different effect was used later when the Doctor and Borusa were protected by the Chancellor's personal force shield pendant.

## DEPARTURE

Louise Jameson departed from *Doctor Who* with her Leela costume on Friday 16th December. She had particularly enjoyed working with Gerald Blake since he made her laugh so much. Starting in

February 1978 Louise returned to the theatre with a season at the Bristol Old Vic, as well as recording an edition of the quiz *Celebrity Squares* (shown 11th February 1978 opposite *The Invasion of Time* Part Two).

Louise continued her associations with telefantasy in her next series *The Omega Factor* from BBC Scotland, a paranormal series in which she co-starred as Dr Anne Reynolds – including an episode directed by Gerald Blake. After that she featured regularly as Blanche Simmons in *Tenko*, as Susan Young in several seasons of *Bergerac*, and more recently as a regular in *Rides*. Her time is also devoted to drama teaching, something she started doing in 1977 with prison visits to encourage acting talents in offenders. One of her pupils was Leslie Grantham, later to feature in *Resurrection of the Daleks* as well as starting in *EastEnders* and *The Paradise Club*.

Editing of the visual effects was done in a gallery session in TC3 on Sunday 18th and Wednesday 21st December 1977, with final editing completed on 4th January 1978. Dubbing then took place on all six episodes throughout January. Here Dick Mills suggested that each part of the TARDIS seen in Part Six could have its own distinctive background noise, an idea which Gerald Blake objected to. Special treatment was given to Derek Deadman's voice in Parts Five and Six to make Stor's voice deeper and more resonant. All the lines where Stuart Fell had been wearing his Sontaran helmet had been inaudible, and these had to be redubbed. John Leeson's voice was not required at all for Part Five – although K9 appeared throughout the episode – and he was not credited.

Due to the large crew involved on Parts Three, Four and Six (ie studio film and OB teams having to be credited), extended versions of the closing credits were appended to these episodes with the full 1'09" version of the theme music last heard in the Pertwee days on stories such as *The Sea Devils* and *The Mutants*. The standard 52" version was retained on the other three instalments.

*The Invasion of Time* was scored, as usual, by Dudley Simpson, conducting a group of six musicians. As with *The War Games* and *The Deadly Assassin*, Simpson made use of organ music in association with the Time Lords. The theme that Simpson had originated a couple of years earlier for



**Borusa (John Arnatt) and the Doctor discuss the Presidency.** Photo © BBC

Tom Baker's Doctor was also used for scenes in Part Five.

*The Invasion of Time* was Gerald Blake's final work on *Doctor Who*. He worked on other series such as *Blake's 7*, *The Gentle Touch*, *Big Deal* and *Supergirl* (with Graham Williams) before his death in April 1991.

Understandably, Graham Williams felt that *The Invasion of Time* was the most nightmarish period in his career as producer on *Doctor Who*. The experience left him drained, and he was able to take a brief and much needed holiday before embarking upon formats and casting for Season Sixteen.

The story concluded Season Fifteen, and was

A broadcast at 6.25pm on six consecutive Saturdays from 4th February, 1978. The trailer on BBC1 for Part One showed the Doctor arriving on Gallifrey, only to have Andred and his men aim their staser pistols at him. The programme billing for this episode in *Radio Times* also included a small black-and-white shot of Leela and the Doctor, whilst the billing for Part Six had a picture of Stor's face - taken on the conservatory OB day. Similar photos of Stor were widely circulated to the national newspapers to be run for the season's climax.

The ratings for the serial were generally very good, particularly for the first two episodes. In opposition in most regions it faced *Havoc* (an ITC documentary film series about spectacular disasters) followed by ATV's quiz show *Celebrity Squares*. Southern continued to run episodes of *The Six Million Dollar Man*, whilst LWT overlapped *The Invasion of Time* with instalments of MGM's new SF film series *Logan's Run*.

The main point of comment in the press was the departure of Leela with Peter Dinklage of *The Sunday Times* writing that disappointed fathers could join SOL - Save Our Leela. *The Sun* also claimed that Leela's presence in the series had increased the proportion of adult viewers to 60%. Tom Baker stayed on as the Doctor, although during 1977 he had voiced (on the first of several occasions, that he might be departing as the Doctor at the end of the year.

On Tuesday 14th February, Tom Baker donned the Doctor's coat and scarf over his own civvies to promote a package of ninety-eight *Doctor Who* episodes (ie *Robot* to *The Invasion of Time*) available for syndication to PBS stations in North America, on the grounds that *Star Wars* had made SF popular. Various bodies were persuaded to fasten themselves into costumes for a Sontaran trooper, a Wurm, a Zygon, a Voc robot and a Dalek casing standing with the programme's star and K9 outside the United States Embassy in London's Grosvenor Square.

The promotion was a success, and a buyer was found in Time Life. Each episode was shortened by about two minutes to allow for extra commercials plus a 'next episode' teaser on all bar final instalments and a 'this serial' trailer at the start of every Part One. There was also a voice over to the action appended by veteran American character actor Howard daSilva by the time the episodes started airing in mid-1978. This saw the true start of *Doctor Who* fandom in the USA, prior to that the seventy-two Jon Pertwee episodes run from 1972 had attracted little attention.

Several sound effects from the serial were issued on *Doctor Who - Sound Effects No. 19* in May 1978 including a Sontaran Gun, a Gallifreyan Staser and the Demat Gun. *The Invasion of Time* was sold to Australia in July 1978 where it was screened with a 'G' rating some time later. In North America, it is also syndicated as a TVM of two hours twenty minutes duration.

The story was novelised with various changes (eg Jasko and Ablif combine to become Jabluf) by Terrance Dicks, as *Doctor Who and the Invasion of Time*. This was published simultaneously in February 1980 in paperback by Target and by their parent company WH Allen in hardback. The cover was painted by Andrew Skilleter and the paperback was latterly reissued as Book No. 35.

Around the same time, Graham Williams was asked by BBC Enterprises to help recut the serial into a ninety minute version suitable as a trial *Doctor Who* videodisc release. This was never used however, dropped in favour of *Revenge of the Cybermen* supposedly following a poll held at the BBC's Longleat event in 1983.

*The Invasion of Time* exists complete in the BBC Archives on its original 2 inch 625 line videotape.

Andrew Pixley



## THE INVASION OF TIME SERIAL 47 CAST

THE DOCTOR	TOM BAKER
LEELA	PETER DINKLAGE
ANDRED	ANDREW SKILLETER
STOR	ANDREW SKILLETER
WURM	ANDREW SKILLETER
ZYGO	ANDREW SKILLETER
VOC	ANDREW SKILLETER
DALEK	ANDREW SKILLETER
K9	ANDREW SKILLETER

† Credited in *Radio Times* as (Vardan Leader)

## EXTRAS

THE DOCTOR	TOM BAKER
LEELA	PETER DINKLAGE
ANDRED	ANDREW SKILLETER
STOR	ANDREW SKILLETER
WURM	ANDREW SKILLETER
ZYGO	ANDREW SKILLETER
VOC	ANDREW SKILLETER
DALEK	ANDREW SKILLETER
K9	ANDREW SKILLETER

## CREDITS

THE DOCTOR	TOM BAKER
LEELA	PETER DINKLAGE
ANDRED	ANDREW SKILLETER
STOR	ANDREW SKILLETER
WURM	ANDREW SKILLETER
ZYGO	ANDREW SKILLETER
VOC	ANDREW SKILLETER
DALEK	ANDREW SKILLETER
K9	ANDREW SKILLETER

## BROADCAST DETAILS

Part One	4th February, 1978	6.25pm - 6.50 pm
Part Two	11th February, 1978	6.25pm - 6.50 pm
Part Three	18th February, 1978	6.25pm - 6.50 pm
Part Four	25th February, 1978	6.25pm - 6.50 pm
Part Five	4th March, 1978	6.25pm - 6.50 pm
Part Six	11th March, 1978	6.25pm - 6.50 pm

## Viewing Figures:

Part One: 11.2M (28th), Part Two: 11.4M (29th), Part Three: 9.5M (47th), Part Four:

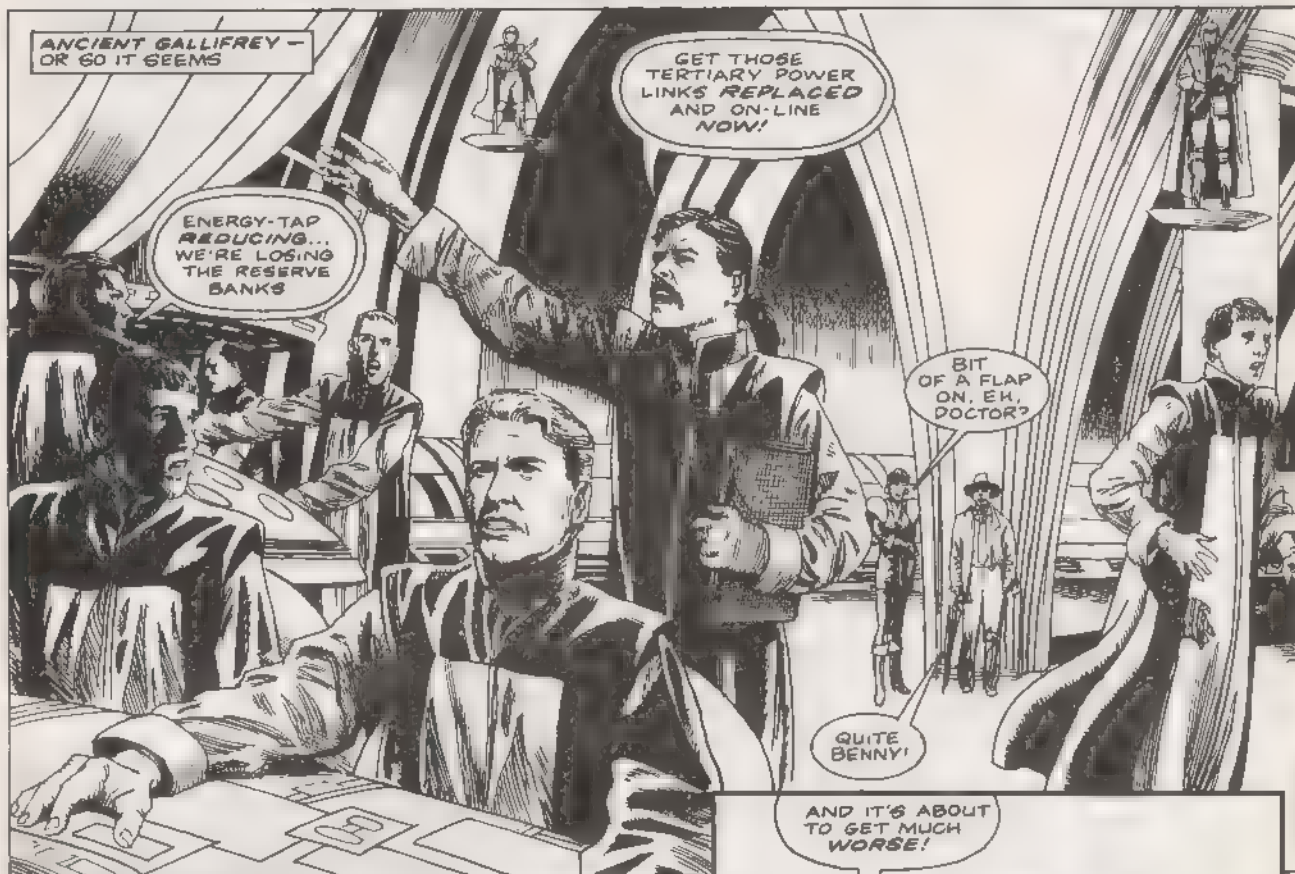
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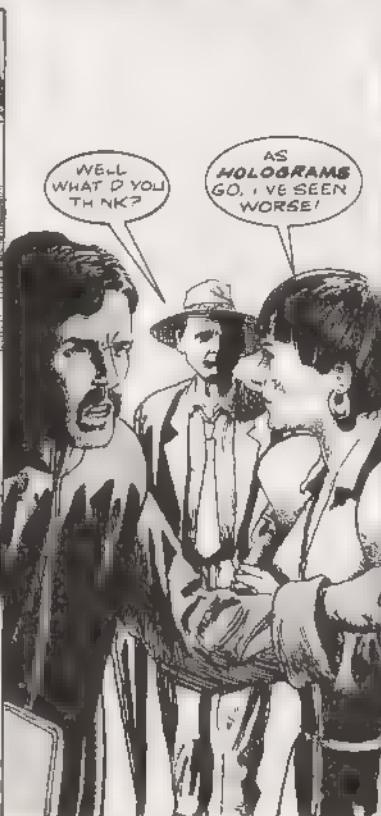
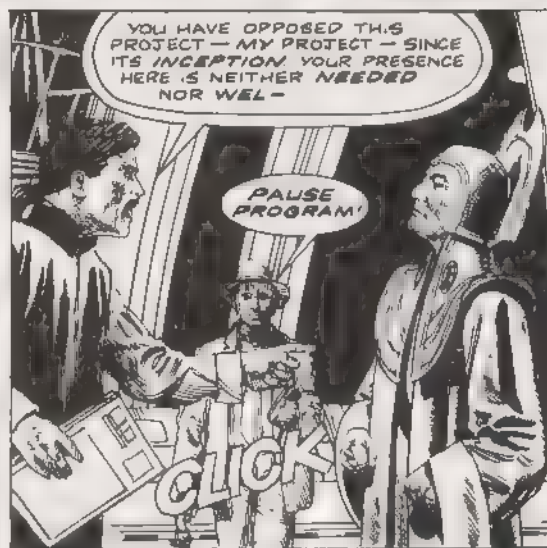


# FLASHBACK

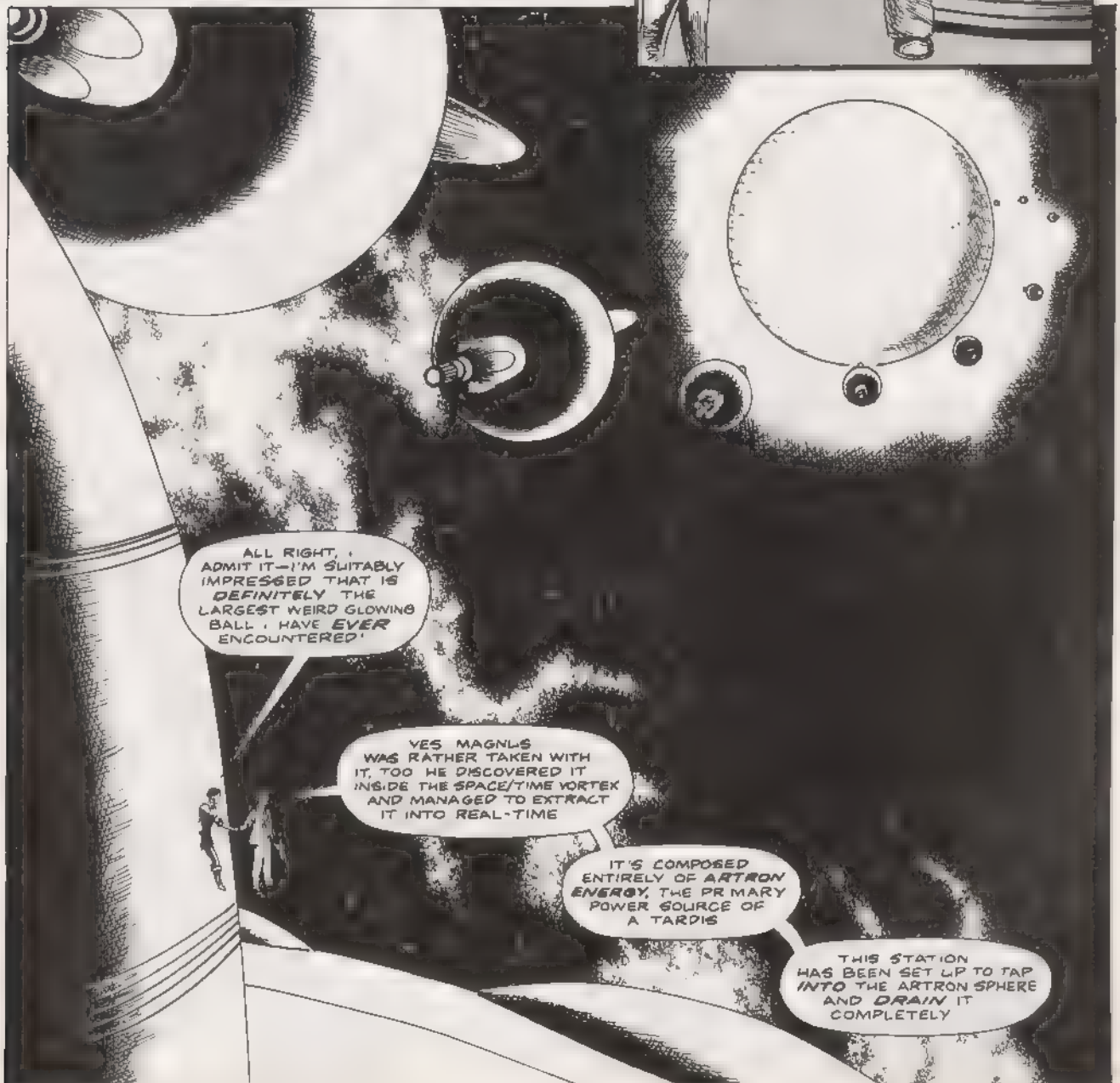
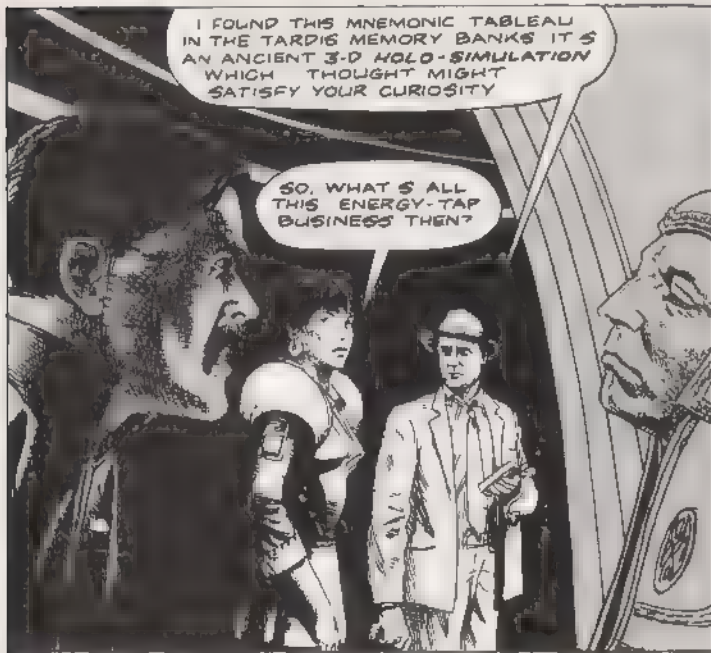
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ART JOHN RIDGEWAY  
LETTERS ALAN O'KEEFE  
EDITOR GARY RUSSELL

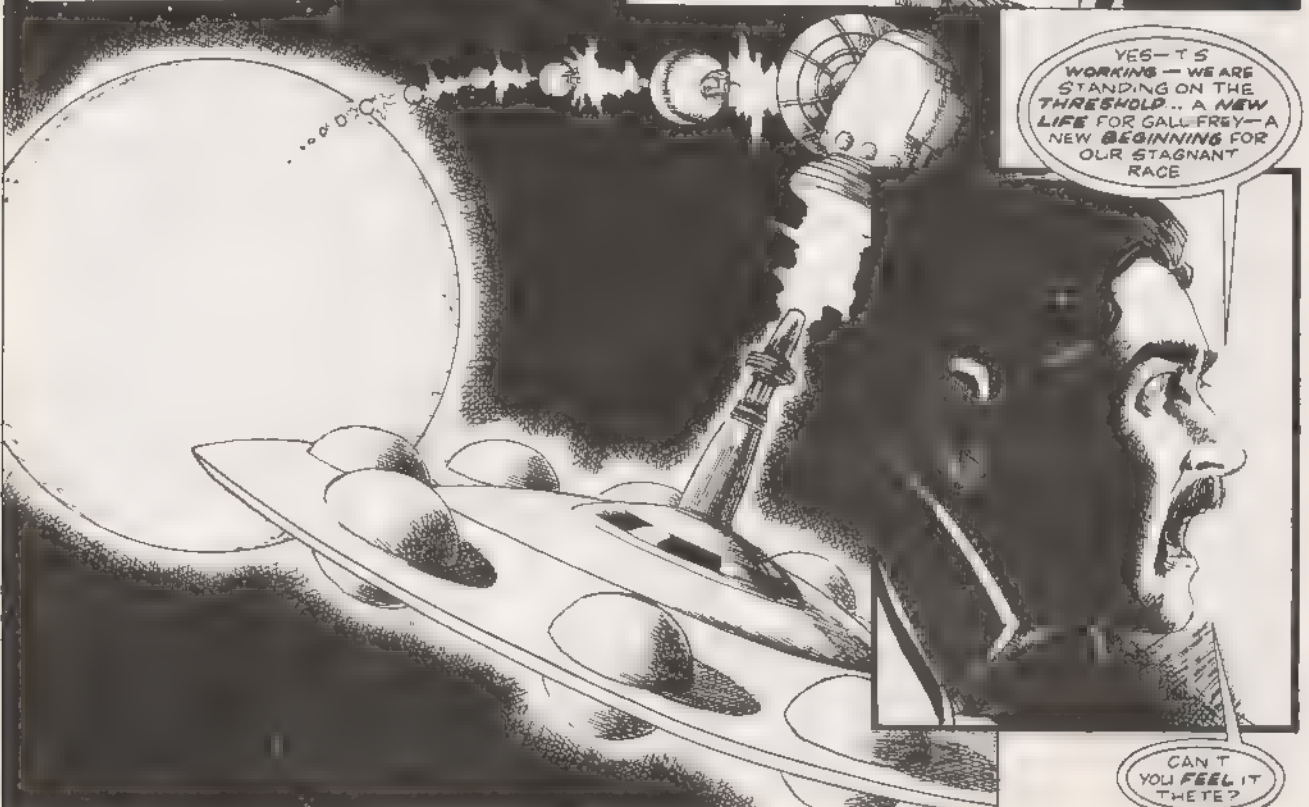
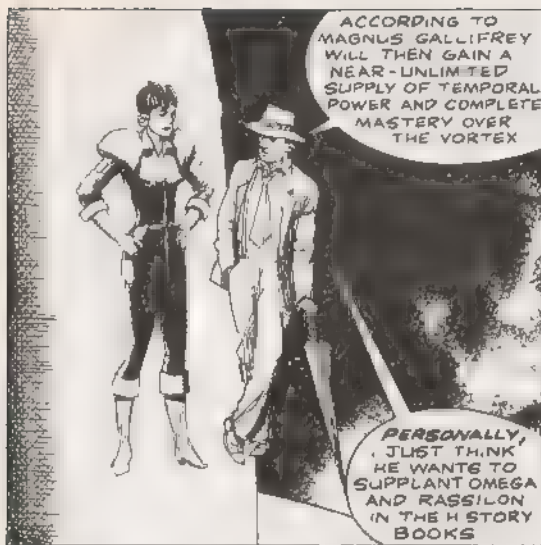
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OVERLOAD IN PROGRESS.  
ENERGY SYSTEMS DESTABILIZING









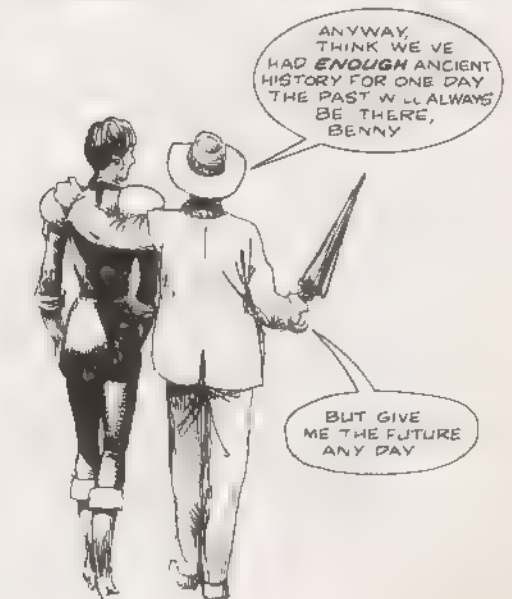












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Photo © BBC Video

## Marcus Hearn talks to Terrance Dicks, Anthony Read and Johnny Byrne about the motives and circumstances behind their Time Lord scripts . . .

"*Doctor Who* is a genre of its own being a series of four and six part serials linked by the Doctor leaping through Time and Space in his TARDIS".  
Malcolm Hulke, *Writing for Television In The 70's*

Malcolm Hulke's appraisal of the series, written in 1974, was in many ways ironic. After all, wasn't it the very same writer who, with Terrance Dicks, had written a ten part story which effectively marked the end of the Doctor's wanderings?

Terrance Dicks recalls how his collaboration with Malcolm Hulke on *The War Games* came about: "Mac was really my introduction into television. I rented a room in his house back when I was working in advertising as a copywriter. He was very much my mentor in the business - most people have someone who helps them out. Mac and I collaborated on an *Avengers* script because he'd got a commission but hadn't got any ideas. He was good enough to let me work on this with him and that was actually my first television credit, something called *The Mauritius Penny*. We formed quite a good partnership and did two or three things together after that. When I became the script editor of *Who* and was looking around for scripts Mac was one of the people I turned to.

"It's kind of mixed up - people say 'It's not what you know, it's who you know.' That isn't exactly true because although Mac was a friend and I owed him a great deal, I wouldn't have worked with him on *Who* unless I thought he was right for the show. Obviously though, we knew each other, we'd worked together and I trusted his work. So that's how Mac came to work on *Who*."

Terrance Dicks credits the original idea

for the Time Lords to producer Derrick Sherwin. However, it was left to Terrance and Malcolm to write *The War Games*, the epic ten-parter which introduced the omnipotent race.

Malcolm Hulke remained a fan of the show even after his direct association with it ended, up until his death in 1979. He was happy to discuss his work, and on one occasion recalled that "We got an important instruction to find a way of changing Patrick Troughton's appearance but to leave it open as Jon Pertwee hadn't been cast. We then came up with the idea of the Time Lords - a very complicated way of doing things, really, I suppose, but it gave us a good few scenes about the Doctor's trial and his sentence into exile that was another thing. Stories on Earth got higher ratings so they wanted him exiled to Earth for some reason or other and left us to work it out."

The length of *The War Games* wasn't, however, symbolic of its significance in the *Doctor Who* legend. The failure of the two scripts intended to close Season Six had simply left a ten-episode gap. Working to very short notice the two writers delivered one episode every two days. Dicks recalls that "I used to write all day and all night to get things finished. There were great marathons at the typewriter!" Luckily, he notes, Hulke could touch type.

In 1973, perhaps daunted at the prospect of having to find a new race of aliens to invade the Earth every four weeks, Terrance Dicks called upon the Time Lords to return Jon Pertwee's Doctor to time and space.

"We got stuck with setting it on Earth and after a time found it very limiting. Also, Barry as producer was managing to push the budget up a bit year by year." Enter Bob Baker and Dave Martin who brought the show back to the still-unnamed Gallifrey in *The Three Doctors* and effectively tied up the 'exile on Earth' sub plot from *The War Games* in a celebratory Tenth Anniversary story.

"Apart from brief appearances in *Planet of the Spiders* and *Genesis of the Daleks*, the Time Lords next appeared in Robert Holmes' *The Deadly Assassin*, broadcast in 1976. Shortly before his death, Holmes explained to *Doctor Who Magazine* how, as with *The War Games*, the inspiration behind a Time Lord story had come from the show's producer.

"It was Philp's (Hinchcliffe) idea to do *The Deadly Assassin* and we decided I should write it. He said it would be good to explore this place we've never been to before - home of the Time Lords. People have often asked whether I based the Time Lord society on religious grounds, rather like the Vatican with Cardinals etc, but I saw it more as scholastic. I mean you have your colleges of learning, Deans and all that. I decided that from what we know of the Time Lords, we were wrong. People said they were august and remote people who were only concerned with keeping the structure of time in place. But then I looked back and discovered they 'framed' the Troughton Doctor and got him to do various things for them, and then hauled him up in front of them on trial - like the Americans persecuting McCarthy - so I decided there were two sides to them. They have one image that they project but they were something else to themselves, which every now and then produced renegades like the Meddling Monk, Omega and The Master. Every so often somebody turns up who claims to be a Time Lord who is a megalomaniac, so they can't all be good, can they?"

## CORRUPT DEMI-GODS?

Corruption on the Doctor's home planet was a theme developed further by Holmes's successor as script editor, Anthony Read. Together with his producer, the late Graham Williams, he added another controversial chapter to Time Lord history with Season Fifteen's *The Invasion of Time*, broadcast in 1978. Anthony recently explained how the story came about.

"We wanted a six-parter for the end of the series. The script that was going to be done was a commission for a very good writer who was an old friend of mine. He'd never worked on *Doctor Who* before and in the end couldn't make it work because he couldn't get the idiom right. This isn't to put him down as a writer, it's just that *Doctor Who* is a very specialised thing. We were up against it for time and what it came down to was a dirty great hole and something had to be written very fast to fill it. The regular writers were all busy at the time. As often happens when you want something done very quickly that actually works, you've got to do it yourself. Because of the time pressures involved there wasn't time for a lot of rewriting so I literally went home and locked myself away and virtually delivered it scene by scene. Because of this Graham Williams was acting as script editor and he was picking it up and reworking things the director couldn't get to work. We decided that really this merited a joint credit because in the end it was almost as much his as it was mine."

The result of their labours was the



Omega (Ian Collier) prepares to re-enter our universe using the *Arc of Infinity* and the Doctor's bio scan. Photo © BBC

A story of the Doctor apparently turned traitor and the Sontarans' most audacious scheme to date. Why, however, was the programme transmitted under a pseudonym?

"Graeme MacDonald was Head of BBC Series and Serials at that time and he didn't fancy the thought of the producer and script editor sharing a credit on screen because questions would have been asked. Quite rightly, I'm a leading writer in the Writer's Guild and if I was an outsider I'd have wanted to know what was going on. Anyway, he suggested that we put it out as being by David Agnew, as this was one of the names he had lying about in his bottom drawer!"

Like *The Deadly Assassin* before it, *The Invasion of Time* drew criticism from fans. This time the controversy sur-

rounded the scenes depicting the interior of the Doctor's TARDIS as being made of brick. Did Anthony feel they were justified?

"I must say I *wasn't* happy with that. Quite frankly it was because of the location, a disused hospital. We needed a lot of corridors, and of course this place had them. They were Victorian brick and I didn't really agree with using them, but it was between the producer and the director.

"One is always bothered about *public* opinion, whatever the programme, although the responsibility is to the *general* public – the whole viewership – not to a fanatical bunch. At the same time, and this is why I insisted on having a sort of takeover period with Bob Holmes, you have to be careful not to trample on established conventions with-

out good reason. Firstly, it's careless and secondly it upsets a number of viewers who are keen, and are regular fans."

The Doctor's next brush with Time Lord society came in Johnny Byrne's *Arc of Infinity*, screened at the beginning of 1983. The affable Irishman recalls his contribution to the twentieth season clearly. "The simple story of *Arc of Infinity* is that Omega wants to come back and be with his peers and contemporaries. It is the way that he comes back which forms the story, and that is necessarily complex because he's in a very complex situation; he is locked in another dimension. There is a deeply laid and very subtle plot. If you look at the actual way the plot unfolds you don't understand why he needs the Doctor's bio-scan data, you don't understand how he's going to use this naturally-occurring phenomenon, the *Arc of Infinity*, which means his efforts to get back have to be precisely timed and set up long in the past. Much of the advance planning for all of this has been arranged and is on the point of being carried out when the story opens. It wasn't a conventional story, not in the sense of constructing a plot. What we were doing in *Arc of Infinity* was essentially the reverse; unravelling a plot

## ORIGINAL INTENTIONS

"The original outline for the story that became *Arc of Infinity* was called *The Time of Neman*. This was the result of a telephone call from the script editor Eric Seward when I was in America. When I came back and had some discussions with the producer John Nathan-Turner, we decided to bring Omega back. They liked the reception bringing the Master back in *The Keeper of Traken* had received and nothing succeeds like excess, so I was the one delegated and I chose Omega. I wanted to see a slightly different aspect of his character. I was determined to bring back Omega as someone who was not so terribly black and white, not completely ga-ga and ranting. I'd seen *The Three Doctors*, the first one he appeared in, and although he was good, he was completely over the top and needed to calm down.

"If we believed that Omega was the man that had given the Time Lords the gift of time, that they had taken it and for whatever reason found it necessary to kick him out, then there had been an injustice of sorts."

"He was trying to effect a bridge, and the only way he could do this was by having an accomplice on Gallifrey who will give him the Bio-scan, something which is unique to each person, and especially to the Time Lords. He succeeds because someone amongst the high-ups, Councillor Hedon, has a conscience and believes Omega was badly treated.

"As Omega had a background rooted in Gallifrey I felt we could use some of the characters of Gallifrey rather than using the place simply as set decoration. Thus we had a man with a tragic past, one of the High Council feeling a sense of shame about the way Omega had been treated and the Doctor's rather callous dismissal of Omega as a complete and utterly irretrievable loony. I always found



that *not quite* the Doctor. I think the Doctor, above all, would understand that insanity is a very subjective term – perhaps he'd been suffering from far too much exposure to mega-looms and so was beginning to fall into the trap of thinking that people are either sane or insane. In the event, I put the focus on another person. It was in the character of Hedin that you got the shades of grey. In the way the playing came out however, the feeling was that Omega was *still* a complete looney and Hedin was misled. That's the wrong feeling, not the feeling I wanted. When Omega said he wanted to be one of us, *that* was the intention. That was *always* the intention. I think in the rewriting I rather lost sight of that, although I tried to correct it in the last episode. In the final analysis, he turned into someone who was only angry because of his frustrations, not because of his psychopathic nature which I don't believe really existed.

"I tried to make the Earth-bound parts of *Arc of Infinity* uniquely Amsterdam (ie it couldn't be set anywhere else) by the necessity of being below sea level and the fusion of the water and so on but that was

Borusa (Leonard Sachs) faced the wrath of Omega, one of Gallifrey's Founding Fathers in *Arc of Infinity*. Photo © BBC



really added after the event. I think it worked very nicely in Amsterdam because it was a contemporary situation and the situation in the hostels was real, and I liked that.

"I think the final battle in Amsterdam was decently shot, and it did have a few almost Frankensteinian moments: the wonder of it all, returning to life and being part of humanity again. Then of course there's the tragic ending when he's kicked out.

"I saw it again about six months ago and some of it is okay I suppose. I think it falls into the mainstream of *Doctor Who* stories. I was happy with the story, but I thought it was not so well cast in one or two of the very crucial areas."

Casting problems of an altogether different nature plagued Terrance Dicks when he stepped in at the last minute to write the Twentieth Anniversary story *The Five Doctors*.

"The main problem was the absence of Tom Baker because I'd written a complete first draft with Tom playing the leading part. When I was commissioned to write the show they thought Tom would be in it. I think there was some misunderstanding between Tom and the production office. Eric Saward led me to understand Tom was going to be in it. When I'd written the first draft Eric rang up and asked 'How's it coming?' I told him I'd just finished and he said 'Oh my God!' which wasn't really what I expected to hear! He said 'I'm awfully sorry, I don't know how to tell you this – I'm afraid Tom's not going to do it.' Then he said 'There's a bit of film you can have' I think the *Shada* stuff actually fits in very well.

"The first rewrite really was because of Tom, and that was really the only major rewrite. Once I'd got the concept of the game and the figures on the board everything really fell into place and I could then see ways of making it work. As with all writing, what you can't calculate is the central idea, but once you get your basic concept you can use your professional skills, and there are ways and techniques of making things work.

The Cybermen were just one of the many pawns used by the corrupt Borusa in *The Five Doctors*. Photo © BBC Video



"Other problems included finding rôles for five Doctors, so they all had something to do. Equally, there were the usual budgetary problems. There wasn't enough money to do most of the things I wanted to do. I remember there was a sequence with the Autons that went because they couldn't afford to do it.

"Luckily I was script editing a classic serial at that time and had an office just above Eric's and we kept in touch. He was ringing me up all the time and I'd rush up and down having little meetings. He was a great worrier Eric; he sort of niggled at things!"

## TRIALS AND TRIBULATIONS

Such difficulties paled into comparison with those faced by John Nathan-Turner during the production of Season Twenty-Three. Pip and Jane Baker told *Doctor Who Magazine* about the unenviable task of writing *The Ultimate Foe*, the two-parter which wrapped up *The Trial of a Time Lord* in 1986.

Pip Baker: "Bob Holmes had died – we didn't know him, but Eric (Saward) was very upset and emotional about it – Bob had written only about twelve minutes of the last episode before his death." Jane Baker: "Eric phoned us from his home and he didn't give us all the details of why he'd now left his job as script editor. He'd called us earlier to say that there were terrible difficulties with Part Fourteen and that he felt he just couldn't write it."

Pip: "Then Jane had a rather strange conversation with John Nathan-Turner just after Eric had left. He said 'There's a taxi on its way to you with a script in it. Read it tonight and come in in the morning.' And he wouldn't say any more. So the taxi came and we discovered it was the script for Part Thirteen. We went in the following morning and the first ten minutes was just the usual coffee and gossip. But there was another person there as a witness to ensure that John didn't tell us anything that was in Part Fourteen because of copyright difficulties.

"Obviously he wanted us to provide a replacement, but he couldn't tell us how the series was supposed to end! There were thirteen episodes leading up to a conclusion that wasn't there. We said we'd think about it and then John said that he wanted it within the week.

"We were worried about what we might do to ourselves professionally! We couldn't put a little caption at the end explaining we only had X days and didn't know what was supposed to happen. We had some ideas and John leapt upon them and said he loved them. We had three days in the end – two to write and one to type up from our longhand, which we always write in, and collate everything."

Those two days caused ripples of controversy among those who followed the developing mythology of the Time Lords. Even today, fans still argue over the identity of the Valeyard and the fate of the Doctor's companion, Peri. And how could the Sixth Doctor depart with Mel – a woman that technically he was yet to meet?

It is unusual for any programme to take seven years before it even begins to start ▶



The Valeyard placed the Sixth Doctor on trial for the second time in *The Trial of a Time Lord*. Photo © BBC

sketching in the background of its leading character. When that background is supplied a glimpse at a time from many different writers' perspectives, any attempt to work a coherent mythology around the stories is bound to be difficult. Arguably, by the time *Doctor Who* had recognised the importance of maintaining its own myth, many years had already passed where writers had literally been making it all up as they went along. Never one to let continuity get in the way of a good yarn, Robert Holmes was still doing it in 1985's *The Two Doctors*. For instance, just how *did* the Time Lords gain control of the Second Doctor's TARDIS? The explanation for the numerous arguments surrounding Time Lord stories is clear; more often than not, such stories were hurriedly written when the show needed to fill a gap.

Getting workable and entertaining scripts in on time must surely have pushed continuity into second place on shows put together as hurriedly as *The War Games*, *The Five Doctors* and *The Ultimate Foe*. Clearly, where more planning was afforded continuity is less debatable. Johnny Byrne's *Arc of Infinity* is a prime example.

The fact that most Time Lord serials were instigated by producers rather than writers can perhaps be seen as evidence of the pragmatic value of the race in *Doctor Who*'s scheme of things. It's ironic that our most recent look into Time Lord society came about in almost the same circumstances as the first. Not any grand philosophical prediction of future evolution, but simply two authors and a typewriter!



The courtroom was on board a vast spaceship in *The Trial of a Time Lord*. Photo © BBC



DOCTOR  
WHO

The Trial  
of a Time Lord

ARTIST'S  
STATUE



THIS  
ULTIMATE  
FOE

### PART THIRTEEN (drm: 24'42")

In the trial room on board a Time Lord space station, the Doctor stands facing death, accused of the genocide of the Vervoids by the Valeyard. The Doctor claims the evidence they have seen from the Matrix has been tampered with, and accuses the Valeyard. When all hope of finding somebody to corroborate the Doctor's version of events seems lost, Sabalom Glitz and Melanie Bush arrive on the station in small capsules, sent as witnesses by the Master who has been watching proceedings from inside the Matrix and now appears on the courtroom's main screen. Glitz reveals that the secrets he was trying to obtain on Ravolox had been stolen from the Matrix, and it was the Time Lord High Council which shifted Earth and ravaged it in the firestorms to cover their own tracks. The next revelation comes from the Master: the Valeyard is actually an amalgamation of the darker side of the Doctor from between his twelfth and final incarnations. Indeed, the Valeyard is in the Council's pay, and will get the Doctor's remaining regenerations if he can find him guilty.

The Valeyard flees into the Matrix via the Seventh Door outside the courtroom. The Doctor and Glitz follow into the dark Victorian nightscape where they face a variety of dangers, some of which are illusions. A note from the Master directs them to The Fantasy Factory and its proprietor, JJ Chambers. Back in the courtroom, the Master reveals to the Inquisitor that Peri is actually a Queen to Yrcanos – her death was one of the Valeyard's lies.

In The Fantasy Factory, Glitz and the Doctor encounter two identical clerks both called Mr Popplewick, and after signing a consent form the Doctor is allowed to enter a waiting room. This leads out onto a beach, where hands from the muddy sand pull him down underground...

### PART FOURTEEN (drm: 29'30")

Glitz arrives in time to see the Doctor vanish, but the Time Lord then emerges from the mud – it was another illusion. The Valeyard appears, explaining that he wants the Doctor dead to rid himself of the last shreds of morality. Nerve gas forces the Doctor and Glitz towards a shack, which turns out to be the Master's TARDIS. Once inside, the Master enlists Glitz's help and activates a sound wave to place the Doctor in a trance.

The Master plans to kill the Valeyard, whom he finds a formidable rival. Piloting his TARDIS to the Factory courtyard in the form of a statue of Queen Victoria, he uses the Doctor as bait to lure the Valeyard out. The Valeyard's powers are too great for the Master, so he and Glitz retreat. The Doctor is then found by Mel who has entered the Matrix after him. They leave the illusion and return to the courtroom, but here the Doctor is found guilty of genocide of the Vervoids, and sentenced to execution. This too is an illusion, being watched by the real court on the Matrix screen, and Mel really does enter the dreamscape. She halts the execution cart carrying the Doctor across the courtyard, ruining his plans to get close enough to find the Valeyard.

The Doctor and Mel search Popplewick's office and find a list of all the Time Lords present at the trial, as Glitz enters with the senior Mr Popplewick at gunpoint – having found the real Matrix Memory Banks of secrets (those on Ravolox being copies). Whilst Glitz departs with his prize to encounter the Master, the Doctor and Mel force Popplewick to take them to JJ Chambers. In a machine room, the Doctor reveals that Popplewick is the Valeyard, who has activated the ultimate weapon: a particle disseminator. Whilst the Doctor struggles to deactivate the device, Mel is sent to evacuate the courtroom before the Matrix screen erupts due to the disseminator. In the Master's TARDIS, the Master and Glitz install the memory banks only to find themselves frozen in time by a limbo atrophier.

The Doctor manages to immobilise the disseminator by inducing anti-phase signals, and the Valeyard realises with horror that this will trigger a ray phase shift into the Matrix. The Doctor manages to escape the Matrix as the Factory complex erupts, and emerges into the space station. Here he learns that Peri is alive and suggests the Inquisitor takes control of a new High Council on Gallifrey before departing with Mel in the TARDIS. After everyone has departed the Keeper of the Matrix looks up... it is the Valeyard.





The conclusion of Season Twenty-Three was to be a stormy one both on and off the screen – and one of the least pleasant periods in *Doctor Who*'s history. The serial itself comprised three productions (A, B and C) with a linked narrative and – after the postponement of the original Season Twenty-Three in 1980, was a crucial point for the show.

Originally, it was hoped that Robert Holmes, one of *Doctor Who*'s best loved and respected scribes, would write all six episodes of 7C and conclude *The Trial of a Time Lord* as the whole season was to be later renamed. However, Holmes felt ill at ease with six-parters, feeling that they were merely a four-partner and a two-partner stuck together, so the team decided to have two serials made by the 7C team. The first four-partner would be a story from the Doctor's future, framed by the trial sequences. The remaining two instalments would wrap up the trial theme – and the season. Holmes was commissioned to construct this ending under the title *Time Incorporated* in January

1986. Holmes had recently completed rewrites on his four-part season opener *The Mysterious Planet* which had been demanded by Jonathan Powell, the BBC Head of Series and Serials, who felt it was not special enough, and particularly disliked the characters of Gitz and Dibber.

Holmes set to work on the two climactic episodes which became known as *The Ultimate Foe*, principally for internal reference once the umbrella title had been decided upon – reusing many of the bizarre elements for the Matrix's dreamscape that he had deployed in *The Death Assassin* Part Three in 1976. He also aimed to resolve the loose ends laid in his scripts for *The Mysterious Planet* regarding the mysterious data tapes of the Timekeepers, and thus reintroduced his creation of galactic entrepreneur Sardon Gitz. Producer John Nathan-Turner checked with Tony Selby, the actor playing Gitz during 1986 recording for *The Mysterious Planet* in April 1986, and found Selby willing to accept the offer to return in July – in the

meantime maybe turning down other rôles elsewhere.

The original Part Fourteen storyline as developed by Holmes was a far darker and downbeat affair. Script editor Eric Saward, Nathan-Turner and Holmes had all realised that even after the eighteen-month hiatus caused by the BBC hierarchy, the show was still not out of danger, and determined that the best way to ensure its continuation was to have a very notable ending, so that *Doctor Who* would at least be remembered should it fail to return. The intention was to leave the viewers uncertain as to the Doctor's survival, echoing Sir Arthur Conan-Doyle's attempt to kill off Sherlock Holmes in combat with Moriarty at the Reichenbach Falls in his novel *The Final Problem*.

Another four-part storyline was needed for Serial 7C. Saward had been developing suitable storylines with David Halliwell, Christopher Bidmead, entitled *The Last Adventure* and Jack Trevor Story, but eventually none of these ideas were working out and the scripts had to be abandoned. Knowing that Pip and

▲ Jane Baker could deliver workable scripts after their work on *The Mark of the Raven* in Season Twenty-Two, Nathan-Turner asked them to contribute a serial and this evolved into a storyline called *The Vervoids*, selected to fill the four part gap.

Soon Holmes was to find that he was in difficulties writing Part Fourteen, and tying together all the loose ends of the series. The writer had been feeling run-down after an illness, and his pride had been dented by the rewrites on *The Mysterious Planet*. As a contingency measure, Eric Saward contacted the Bakers and tentatively asked them if they could conclude the serial should Holmes' material not work out.

Assigned to direct the six 15C episodes was Chris Clough, whom Nathan-Turner had tried for his work on the BBC soap *EastEnders*. Born in Harrogate in 1951, Clough had always been a keen devotee of films and after working as an accountant, studied English Literature at Leeds University. Here he started to put on plays, and soon joined Granada as a current affairs researcher in 1974. Pursuing his desire to do drama, he became a director on *Brookside*, and was then recommended to the *EastEnders* team by former *Who* director Matthew Robinson.

Saward was working very closely with Holmes on the concluding two-part serial (now referred to as Serial 7C Episodes 5 and 6) when the writer was struck down by Hepatitis B, a liver complaint that had afflicted him for some time. He collapsed into a coma from which he never recovered. Robert Colin Holmes died peacefully in his sleep at Stoke Mandeville hospital on May 24th 1986.

After such regular contact with, and respect for Holmes, Saward in particular was deeply upset when *Doctor Who* lost probably its most loved and admired writer. Saward continued to complete the final script along the lines which he had agreed with Holmes, and made alterations to the last half of Holmes' material for Part Thirteen to link the narrative together.

Part Thirteen's script, after Saward's input, but still credited to Holmes, was almost exactly as transmitted. The main difference concerned the Valeyard whom the Master tells the Doctor is "Your twelfth and final incarnation...". Mel then commented that the Valeyard bears a certain resemblance to the Doctor around the mouth and eyes – even so far as believing them to be brothers! It is also noted that the offices for the Poplewicks are studio interiors – and actually the 'lounge of the space ship' (presumably Hyperion III) redressed with Victorian furniture. "Hi-tech Victorian" also walls concealing what appears to be a rather crusty Victorian clerk, comments the Doctor. Holmes also indulged in a send-up of a Dickensian character in Mr. Poplewick, originally envisaged as a thin, weasley, Scrooge-like clerk who would perpetuate endless procedures.

## THE OTHER PART FOURTEEN

Eric Saward was credited for the script to Part Fourteen, and although based on Holmes' idea the dialogue was far more reminiscent of *Slipback* or *Revelation of the Daleks*. The Valeyard has captured Glitz in his TARDIS control room (the standard set redressed a bit with a sealed doorway entrance), where he watches the Doctor sinking in the mud. The Doctor claims that the High Council will not keep their contract to award his remaining lives to the Valeyard, and is rescued from the mud by the Master, who promises to help before vanishing – his appearing in the Matrix depleting his power.

The Doctor emerges from the mist back to the Victorian alleyways where he encounters Poplewick, dressed as a monk. The clerk informs him that he is needed to rescue a friend of his, and takes the Doctor onto a giant circular walkway where Mel is waiting, before vanishing. Mel explains that there is no way off the platform, it is endless, and the Doctor realises the Valeyard is trying to condition them into a circular trap. He deduces that this is not the real Mel, and is released by Poplewick who reveals that he is just an

illusion created by Mr Chambers.

In the court room news of the High Council's resignation arrives, and the Keeper and Inquisitor fear for their positions in civil unrest. The Master appears on the screen to inform the court that the Valeyard's TARDIS is in the Matrix, materialised about a Time Vent. It has opened for more than seventy-two seconds, the mix of matter, and anti-matter will wreck the time-continuum. This is how the Valeyard aims to hold the Time Lords to ransom in exchange for the Doctor's death now that his contract is void.

Approaching the Fantasy Factory, the Doctor encounters the Master, who reveals he has been asked by the Time Lords to kill his old enemy in exchange for a pardon for his crimes. However, the Master refuses to comply and wishes the Doctor good luck. The Doctor appears to submit to the Valeyard and enters the TARDIS to find the bolts on the Time Vent door have been blown. The Valeyard is a pathetic old man, scared of death, and as the Doctor advances on him he opens the doorway – to a blinding white flash. The Doctor struggles with his future self, and both fall into the Vent. The Master instructs Glitz to close the door, and then rescues the criminal from the Matrix, gloating that the Doctor is now out of the way. Mel asks to go home, and learns that the Doctor could still be alive. The final shot of the two enemies can be forever viewed as having been overlaid with Mel saying "I'm sure the Doctor'll succeed – he must!", to which the Keeper replied "If he doesn't, the vent will remain his prison for eternity!"

However, Nathan-Turner had now had a change of mind and disagreed over the cliffhanger climax. It was these disputes about the end to the script which were the final stages in Saward's growing dissatisfaction with the way *Doctor Who* was being run. He had been against the use of 'Light Entertainment' personalities in the series, particularly citing Bonnie Langford who was now under contract as the new companion. Later on, he was to single out Nathan-Turner for particular criticism, claiming he was obsessed by pleasing fandom for *Doctor Who* in North America, which was then at its height. Saward also said that lines of communication to Colin Baker were difficult to find – to which Colin Baker later commented that he had found Eric Saward to be frequently 'unavailable'. Saward, like Holmes and Chris Bunnell tended to work from home. However, Colin Baker realised that Eric was under strain and not working well with John, and had calmed him down on previous occasions.

Feeling that he was getting little support from his producer, and also very unhappy with the *Vervoid* storyline, Saward considered his position. He resigned from the post of script editor. John Nathan-Turner was sad to see his departure but persuaded Saward to complete Part Fourteen. Once the script was delivered, Saward was not prepared to see the ending agreed by himself and Holmes changed and so withdrew his script.

Jonathan Powell summoned Saward to discuss his grievances, and learnt that the ex-script editor strongly objected to the casting of both Colin Baker and Bonnie Langford. Saward was not persuaded to return.

The only location material that was required was for the final two episodes – the *Vervoid* story was to be made totally in studio. Clough had already cast the concluding two-parter and found the appropriate locations – after scouting power stations and cooling towers. Thus it was a requirement that the replacement Part Fourteen should use exactly the same resources in terms of settings and artistes.

Jane Baker found herself being telephoned by Nathan-Turner who informed her of the script situation. He explained that Holmes' Part Thirteen script was being sent over to their home by taxi. They should read it through and come in to see him at his office next day to discuss a storyline for the final instalment. For copyright reasons, they could not discuss in any way the contents of Holmes' aborted storyline. The Bakers agreed to help, having realised the show was in difficulties during their work on the *Vervoid* episodes of 7C when Saward had departed, leaving their script unedited.

As acting script editor, John Nathan-Turner outlined that he needed the script written within a week to have it ready for the outside broadcast location work. The Bakers went to Saward's empty office and discussed the situation with Clough with whom they were already working on the *Vervoid* story. Clough showed them his chosen locations, and emphasised that as much of the story as possible should be set outside the trial sets.

The Bakers set to work rapidly, and within three days had produced a script. Timing in rehearsals indicated that it would run to about 38 minutes, and during this period Chris Clough had to start trimming the dialogue down. The principle cuts were several comedy scenes, with witty exchanges between Glitz and the Master being dropped.

The Doctor (Colin Baker) is sucked under the sand by a BBC Visual Effects crew! Photo © BBC





## BONNIE'S BEGINNINGS

Although Bonnie Langford had been cast as Melanie Bush in December 1985, Serial 7C was her first work on *Doctor Who*. The diminutive twenty-one year-old had been a child actress and dancer, winning *Opportunity Knocks* at an early age and gaining notoriety as Violet Elizabeth Bott in LWT's *Just William* before moving into energetic rôles in musicals such as *Cats* and *The Pirates of Penzance* plus TV dance in *The Hot Shoe Show*. Bonnie had casually mentioned to comedienne Faith Brown (guest star in *Attack of the Cybermen*) that she would like to appear on *Doctor Who* one day. When John Nathan-Turner came to cast the part of Mel, Bonnie came under consideration (she also shared the same agent as Colin Baker, Barry Burnett). Her association with the show was unveiled on January 23rd 1986 at the Aldwych Theatre where she was starring in *Peter Pan*, as both Bonnie and a costumed Colin Baker flew on kiddy wires before the press.

The character of Mel (which sounded very like that of Bonnie) had been drafted by John Nathan-Turner as early as July 1985 when he started commissioning the scripts for the original Season Twenty-Three. Melanie Bush was a twenty-one year-old computer programmer from Pease Pottage in Sussex who had joined forces with the Doctor in 1986 to prevent the Master pulling off a world banking fraud with computers.

For the OB recording, Michael Trevor was given the post of acting designer and accordingly took the credit for Parts Thirteen and Fourteen although *Radio Times* gave the credit to Dmah Walker who handled the sets for the *Vervoid* story, on which Trevor assisted her.

The rest of the team on 7C consisted of Shaunna Harrison handling make-up, Andrew Rose on costume design and Kevin Molloy providing visual effects. Harrison was new to the programme, whilst Molloy had handled *Timelash* and Rose had designed for *Planet of Evil* and *The Caves of Androzam*. June Collins was originally to be the production associate on the story, but was replaced by Anji Smith.

The first work on Serial 7C took place over Monday 23rd and Tuesday 24th June with OB recording at Camber Sands, near Rye in East Sussex (two days with low tide for the teams' purposes). This comprised all the shoreline scenes that bridged Parts Thirteen and Fourteen, and thus required only Colin Baker, Michael Jayston and Tony Selby. The crew left London at 9am and arrived to start recording at 2pm on the Monday afternoon. Work ended at 6.30pm that afternoon, after which the production team spent Monday night at a hotel in Rye. Recording on Tuesday took place from 9am to 2pm after which the crew returned to London.

One day was extremely hot, to the extent that the crew got sunburnt. For the first time in the season Michael Jayston appeared as the Valeyard without wearing his close-fitting black skull cap.

Kevin Molloy's team were called upon to provide the noxious fumes in Part Fourteen, and also to dig out a hole in the beach, and then cover it with a holed ramp and sand, under which three of them provided the arms that pulled the Doctor into the ground. Recording of the three scenes took place in order, using the mud flats, part of the nearby nature reserve for the confrontation with the Valeyard, and then an existing hut for the Doctor and Glitz's escape along the flats.

The Doctor's ability to rise up, unharmed, from the mud flats at the start of Part Fourteen was recorded in stages, almost in the same way as an animated cartoon, and then assembled as a composite screen image at the editing stage (hence his movements appeared jerky), redubbing Colin Baker's voice. Whilst held under the mud, the burbling voice of the Doctor was still audible to Glitz. The Valeyard appeared and disappeared instantaneously all over the nature reserve, which again was a matter of editing together the videotape to give the required effect.

The second OB session ran from Monday 30th June



Sabalom Glitz (Tony Selby) prays for salvation within the Matrix. Photo © BBC

to Friday 4th July, and was undertaken at the Gladstone Pottery Museum in Stoke-on-Trent, Staffordshire. This was a Nineteenth century ceramics factory kept in original working form and open to the public – such a facility thus meaning that all recording would be best done at night with only some of the museum's staff around in addition to the BBC crew. This also suited the script, which indicated a dark setting, although rehearsals with the cast could be held during the day. Interior recordings could also be made in many of the offices, cutting down on recording time and sets in the Television Centre studios.

As well as being Bonnie Langford's first work on the programme, the recording also saw the return to the *Doctor Who* fold of Anthony Ainley, who had last worked as the Master on *The Mark of the Ram* in October 1984. Appearing as both Mr Popplewick was Geoffrey Hughes, best known as Eddie Yeates in Granada's *Coronation Street*. The crew stayed at Newcastle-under-Lyme from the Monday to Thursday, and their night-time recordings began at 7pm on the rather rainy Monday.

The Valeyard (Michael Jayston) has plotted the Doctor's downfall. Photo © BBC



## INSIDE THE MATRIX

Some notable props were required for this OB work, including the huge illuminated sign for The Fantasy Factory and also the Master's TARDIS, which now took the form of a statue of Queen Victoria with an opening doorway set into its base.

First to be recorded were the interiors of the first Popplewick's office. This covered all the material involving the junior Mr Popplewick for Part Thirteen, plus some unused material of the clerk emerging from the office onto the balcony early in Part Fourteen. After this Geoffrey Hughes changed into the senior Mr Popplewick for the scenes in the second clerk's office for Part Thirteen. The arrivals of the Doctor, Glitz and Mel in the matrix were taped next, followed by the sequence of the Doctor being attacked by two hands emerging from a barrel of water. A rat was also found to appear during the Doctor's entrance to the Valeyard's dreamscape, setting the scene of the grim cholera-infested locale of The Fantasy Factory. In the original script, the Doctor saw the Valeyard as he entered the Matrix and pursued him into a patch of thick yellow fog. The shoot ended at 3am.

The next three days were also 7pm to 3am shoots, with any additional work that had not been managed on the three main days to be picked up on Friday 4th, after which the crew would return to London.

Tuesday 1st began with all the Part Fourteen scenes of the Doctor, Mel and Glitz searching the two clerks' offices and taking Mr Popplewick captive. A scene intended for transmission here was Mel opening the door of the second office to reveal a Tyrannosaurus Rex (from *The Mark of the Ram*, also written by the Bakers), although in the final version gas jets behind the door were used to create a wall of flame. The rest of the night was spent in the yard for the subsequent scene in Part Fourteen, plus the harpoon attack on Glitz from Part Thirteen (with the harpoon being 'blown' on a wire into Selby's padded torso).

The following night started with the recording of the Engine Room scene where Popplewick was revealed to be the Valeyard in a mask. For this, two stages of unveiling were achieved, one with Hughes and the second with Jayston as false latex skin was peeled away. There was also a dummy version of Popplewick's costume made as a single garment unfastened at the back for the Doctor to rip off the Valeyard. The mega-byte modum/particle disseminator was a single prop with flashing lights. The rest of the shoot was then spent working on the Doctor being taken to his execution by two Gallifreyan chancellery guards on a



Photo © BBC

Added to the corridor outside the court room where the TARDIS had come to rest – as the Seventh Door, an entrance to the Matrix which consisted of a back-lit stained glass sliding door.

One CSO shot in Part Fourteen achieved in post production showed Mel and the Time Lords watching the Matrix illusions of their selves on the main screen, as the Doctor appeared to accept his execution order.

The attack mounted on the Doctor's mind in the Master's TARDIS in Part Fourteen was achieved visually by lots of flashing lights in studio, revealing the Time Lord's state of mind. The effect of the anti-abductor in the Master, and also in the same episode saw a video effect of diamonds spread across the picture and then the colour bleed away from the image to leave a sepia-toned screen. The images were freeze frames, showing the Master frozen in monochrome on the main screen. When the screen eventually blew up, blue spinning spokes shot out of it and around the courtroom courtesy of video effects.

Also present at the studio recording were a team from the BBC schools programme *Zig Zag*, who took photographs and notes about all the stages that went into the production of a *Doctor Who* programme. These formed the basis of a colour A1 poster entitled *The Making of a BBC Television Programme* which was made available early in 1987, and showed the designs for James Bree's costume, the producer and the Bakers working together and Chris Clough's team at work in the studio.

Seventeen feet of specially shot 35mm effects film was used in Part Thirteen to show the two capsules bearing Mel and Glitz being sucked down into the space station. Part Fourteen saw approximately eleven seconds of the Vervoids being destroyed from Part Twelve of *The Trial of a Time Lord* (which was added in post production since it had not been made at the time of the studio recordings) and also five seconds of Peri and King Yrcanos in slow motion from Part Eight of the same serial with a defocused border to soften it. To accompany this, composer Dominic Glynn was to rearrange part of Richard Hartley's score for that serial in a fifteen-second band of music.

To enhance the entrance to the Matrix in scenes for both episodes, a variety of sound effects was used including horses hooves, children singing *London Bridge Is Falling Down*, a bell tolling and some barrel organ music. This was a stock track entitled *Can You Handle This?* by Ken Jones and Keith Grant, taken from the LP *Hymns, Carols, Mechanical Instruments*. Six seconds were used in Part Thirteen and fourteen seconds in Part Fourteen.

## TRANSMISSION

After the assembled material was compiled into the two episodes, it was decided to transmit the second edit of Part Thirteen, and the third edit of Part Fourteen. This meant that the final instalment would still run over its twenty-five minute deadline, and so Nathan-Turner sought a half-hour transmission slot for it and gained clearance from Jonathan Powell by showing him the episode to prove that no further cuts could be made without disrupting the narrative. Chris Clough felt that the plot for this episode was over complicated, and too much had been packed into the script.

Although originally Malcolm Clarke of the BBC Radiophonic Workshop was to score all of Serial 7C, the final two episodes were allocated to freelance musician Dominic Glynn. Dominic had revamped the theme tune earlier in the year when he had scored *The Mysterious Planet* episodes, and now composed around twenty-five minutes of incidental music for the two instalments. Glynn later reflected that his own themes from his earlier story for Part Thirteen as Glitz emerged from his capsule. There was much grandiose organ music – echoing the Time Lord atmosphere created by Dudley Simpson in stories such as *The War Games* – as well as pipe-organ carnival music for The Fantasy Factory's illuminating debut.

◀ horse and cart – the horse supplied by the Animals Unlimited firm.

The final scheduled day comprised of all the remaining Eugene Ryan scenes as the TARDIS arrived on the particle disseminator prop (parts of which were rigged to explode), and then move to the yard for the Part Fourteen scenes of the Master's abortive attack on the Valeyard, and the Doctor's escape from the Matrix. For the scene involving explosions from the quills hurled by the Valeyard, Colin Baker insisted on being as near to the detonations as possible – as usual attempting something that would appear realistic and natural – the use of stand-ins. The smoke from the explosions and minutes triggered the museum's fire alarm's calling out three centres from the local fire station.

## POST PRODUCTION

A variety of post production effects were added to the OB material. The Doctor, Mel and Glitz arrived in The Fantasy Factory grounds in a shaft of white light from above. The shack on the beach at Camber Sands representing the Master's ship was made to appear as a house in a cross-fade shot. When the Master tried his last impression ear-worm at the Valeyard during Part Fourteen, a blue red ray was seen to bounce harmlessly off the villain's body. The red phase shift was an effect of blue sparkles and spokes emanating from the disseminator and shooting out of the Fantasy Factory's chimney.

Nearly all of *The Trial of a Time Lord* Parts Thirteen and Fourteen was recorded during Serial 7C's first studio block on Wednesday 16th and Thursday 17th July 1986 at Television Centre's TC3 (with the second and third blocks in late July and August being set aside for the *Vervoid* episodes). This meant that guest actors needed on location such as Anthony Ainley and Tony Selby were not being held inactive on one project for too long a period of time.

The conclusion to *The Trial of a Time Lord* only required two sets: the courtroom and the Master's TARDIS. The latter was merely the Doctor's standard set repainted black by Michael Trevor's team as a mark of continuity to the control room seen in *Planet of Fire* two seasons earlier.

Joining the cast in studio for the last two episodes was James Bree, in a golden Time Lord costume as the Keeper of the Matrix. Bree had made previous appearances in *Doctor Who* as the War Chief in *The War Games* Episodes Five to Nine and as Decider Nefred in *Full Circle*.

Many of the scenes with the Master required Ainley to stand in front of a coloured backdrop and be CSOed into the yellow main screen of the courtroom. For these sequences, the actor was lit distinctively with red on one side and green on the other, and video graphics were placed behind him in the final composite shots. Yellow CSO was also used for the screen in the Master's TARDIS in Part Fourteen as Glitz and the Master surveyed the Fantasy Factory courtyard.



Part Thirteen was originally scheduled for the series' standard 5.45pm transmission, but was instead allocated the 5.20pm slot because of the Royal Variety Performance on Saturday 29th November. That morning, Colin Baker had made another appearance on BBC1's *Saturday Superstore*, surrounded by *Doctor Who* Appreciation Society members dressed as Time Lords, Sea Devils and Cybermen. Talking about his enjoyable rôle as the Doctor, Colin commented that if he had a TARDIS he would like to travel back two-and-a-half years in time and do it all again.

More notable was that November 29th was the day at *The Daily Mirror* printed the first rumour that although Bonnie Langford had been offered a new contract on *Doctor Who*, nothing had so far been offered to Colin Baker.

The ratings for Part Thirteen were a drop from those obtained by the *Vervoid* storyline, being shown against *Blockbusters* and the start of the highly popular *The A-Team*. Part Fourteen however was to bring in the highest viewing figure of the season with over five-and-a-half million against a feature-length adventure with *The A-Team*. Chart positions for *Doctor Who* were still low, but the audience appreciation figures were reasonably good.

On Monday 8th December, a post mortem on *The Trial of a Time Lord* was conducted on the BBC's *Open Air* programme, from the Liverpool studios. This featured comments made by the Merseyside Local Group of the DWAS, which were largely critical of the season. John Nathan-Turner recommended that Pip and Jane Baker, as writers of Part Fourteen, should discuss their work on air from London whilst he contributed over the telephone from Brighton, where he was busy producing *Cinderella*. The Bakers were heavily criticised by the fans, and the fact that presenter Patti Caldwell announced her dislike for the show as well as admitting that she had only seen the last part of *The Trial of a Time Lord* made the event something of a fiasco.

The programme was marketed abroad early the following year. In North America, the two episodes were also syndicated as one of four compilations under the title *The Trial of a Time Lord* (no part number used) with a duration of fifty-three minutes. When shown in New Zealand, Part Fourteen was heavily edited with up to eight minutes removed for timing reasons - making the already packed episode nearly impossible to follow.



Photo © BBC

The story was novelised by Pip and Jane Baker as *Doctor Who - The Ultimate Foe*, and in the process gained an additional closing sequence in which Mel was returned by the Doctor on trial to his own persona of the future whom she had travelled with in the *Vervoid* story... and together they began the fateful journey that would end on Lakertya (in *Time and the Rani*). The novelisation was first published in hardback by W H Allen in April 1988, with the paperback Number 131 from Target the following September. The cover was a painting of the senior Mr Popplewick by Alistair Pearson, produced when use of the artist's original picture of the Inquisitor and the Valeyard was rejected by actors Lynda Bellingham and Michael Jayston.

The original one-inch master videotapes of these two concluding instalments of *The Trial of a Time Lord* are held by the BBC Film and Videotape Library.

Andrew Pixley



## THE TRIAL OF A TIME LORD: THE ULTIMATE FOE SERIAL 7C

### CAST

Colin Baker (*The Doctor*) and Bonnie Langford (*Melanie*) with James Bree (*Keeper of the Matrix*), Lynda Bellingham (*The Inquisitor*), Michael Jayston (*The Valeyard*), Tony Selby (*Glitz*), Anthony Ainley (*The Master*), Geoffrey Hughes (*Popplewick*).

### EXTRAS

Kenneth Thomas, David Bache, Derek Hunt, David Fieldsend, John Buckmaster, Leslie Fry, James Delaney, Roy Seeley, Lew Hopper, David Enyon, Llewellyn Williams, Jack Horton, Martin Clark, Bob Hargraves, Barry Butler (*Time Lords*); Ian Marshall-Fisher (*Clerk of the Court*); John Capper, Kevin O'Brien, Gary Forecast, Oscare Peck (*Court Guards*).

### CREDITS

Written by Robert Holmes [13], Pip and Jane Baker [14]. Title Music composed by Ron Grainer. Incidental Music: Dominic Glynn. Special Sound: Dick Mills. Production Manager: Ian Fraser. Production Associate: Anji Smith. Production Assistant: Jane Wellesley. Assistant Floor Manager: Karen Little. O.B. Lighting: John Mason. O.B. Sound: Vic Godrich. Visual Effects Designer: Shirley Coward, Jim Stephens. Technical Co-Ordinator: Alan Arbuthnott. Studio Camera Supervisor: Alec Wheal. Videotape Editor: Hugh Parson. Studio Lighting: Don Babbage. Studio Sound: Brian Clark. Costume Designer: Andrew Rose. Make-up Designer: Shaunna Harrison. Script Editor: Eric Saward [13]. Designer: Michael Trevor. Producer: John Nathan-Turner. Director: Chirs Clough. BBC © 1986.

### BROADCAST DETAILS

Part Thirteen  
Part Fourteen

29th November, 1986  
6th December, 1986

5.20pm - 5.45pm  
5.45pm - 6.15pm


### Viewing figures:

Part Thirteen: 4.4M (98th), Part Fourteen: 5.6M (80th)

### Audience Appreciation:

Part Thirteen: 69%, Part Fourteen: 69%





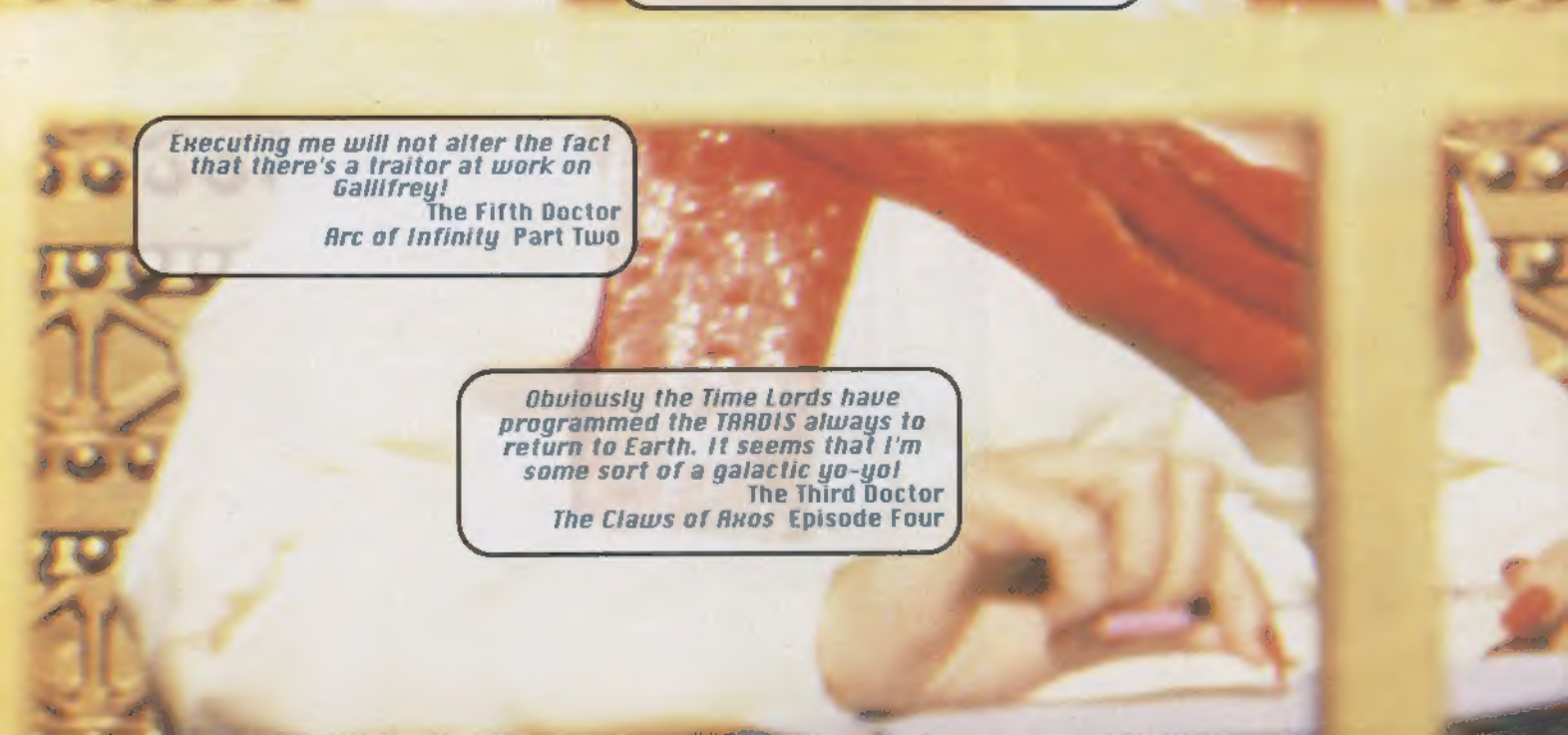
*Have you ever thought what it's like  
to be wanderers in the Fourth  
Dimension? Have you? To be exiles?  
Susan and I are cut off from our own  
planet - without friends or  
protection. But one day we shall get  
back. Yes, one day...*

**The First Doctor  
An Unearthly Child**



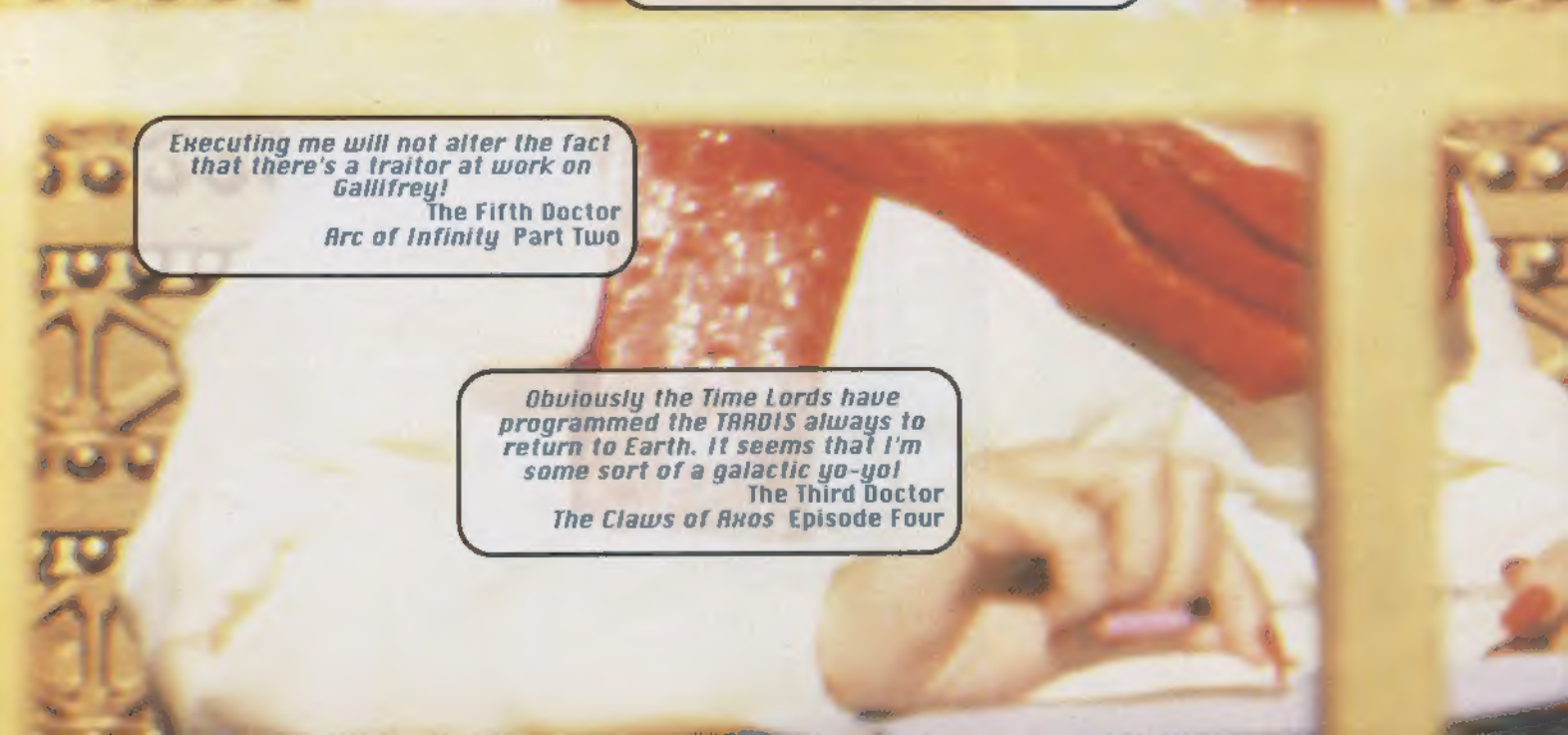
*Time Lords have an infinite capacity for  
pretension!*

**The Seventh Doctor  
Remembrance of the Daleks Part Three**



*Executing me will not alter the fact  
that there's a traitor at work on  
Gallifrey!*


**The Fifth Doctor  
Arc of Infinity Part Two**



*Obviously the Time Lords have  
programmed the TARDIS always to  
return to Earth. It seems that I'm  
some sort of a galactic yo-yo!*

**The Third Doctor  
The Claws of Axos Episode Four**





*In all my travellings throughout the Universe I have battled against evil, against power-mad conspirators. I should have stayed here! The oldest civilisation - decadent, degenerate and rotten to the core! Power mad conspirators; Daleks; Sontarans; Cybermen! They're still in the nursery compared to us. Ten million years of absolute power - that's what it takes to be really corrupt!*

*The Sixth Doctor  
The Trial of a Time Lord Part Thirteen*

*The Time Lords are an immensely civilised race. We can control our own environment - we can live forever, baring accidents and we have the secret of space/time travel.*

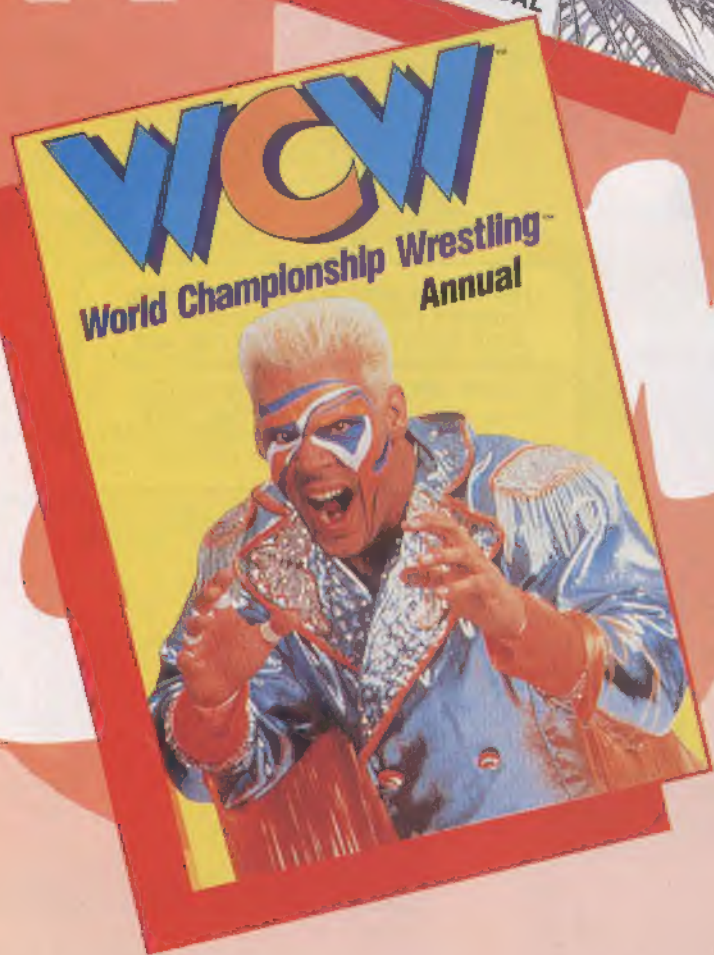
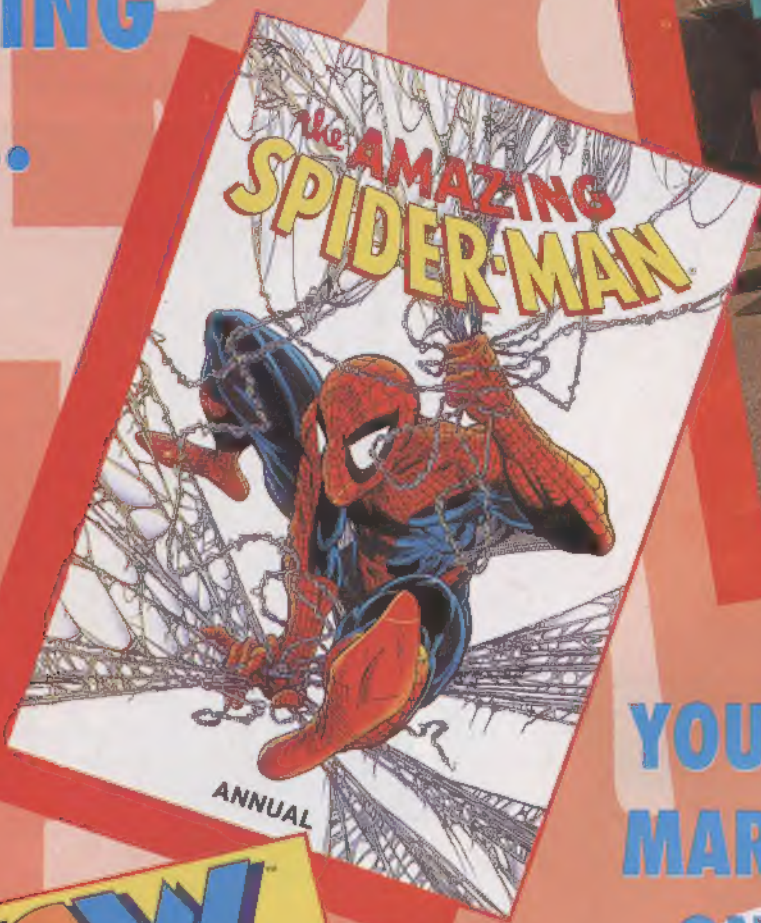
*The Second Doctor  
The War Games Episode Ten*

*Do you think I don't know the difference between an internal fault and an external influence! No, no, no, there's something going on here. Some dirty work they won't touch with their lily white hands!*

*The Fourth Doctor  
The Brain of Morbius Part One*



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